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THE PAINTINGS

IN THE

BUDDHIST CAVE-TEMPLES

OF

AJANTÂ.

KHANDESH, INDIA.

109570

BY

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VOL. I.

(Pictorial Subjects).

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CHROMO-LITHOGRAPHER TO HER MAJESTY THE QUEEN.

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PREFACE.

WHEN the Ajantâ pictures were copied, I had hoped that the whole might be presented to the public through the medium of colour-printing, which alone can give any adequate idea of their artistic qualities. But this was thought too costly to be attempted, and the cheaper collotype process was decided upon. Through the kind intervention of Lord REAY, however, six pictures (Plates 5, 6, 7, 8, 45, and 55) have been reproduced in chromo-lithography, and it is hoped that from these some notion of the life and vivacity of the originals may be obtained.

With regard to the choice of pictures for reproduction by the collotype process, the selection was made, and most of the plates printed, before I was entrusted with the work.

Although it was outside his contract, Mr. GRIGGS has been good enough to add coloured reproductions of my sketches of the interior of Cave I (Plate 92), and two views from the Verandahs of Cave II (Plate 115) and Cave XVI (Plate 138), which, I trust, will convey a general idea of the actual aspect of the Caves.

The plates of ornamental details in Vol. II are from water-colour sketches faithfully drawn by four of my old students, Messrs. PESTONJI BOMANJI, JAGANNÂTH ANANT, JAIRÂO RÂGHOBA, and NARAYEN KUSHABA.

The letters and numbers on the plates refer to corresponding letters and numbers on the plans, and indicate the position of the paintings on the walls and ceilings.

It is, perhaps, unnecessary to say that my task being the representation of the pictures as they stand, I have avoided matters of a speculative or controversial nature, offering careful descriptions with copious illustrations for the use of Scholars.

I may here be permitted to express my obligation to those of my students who formed the working party at the Caves, and who wrought with untiring perseverance under very trying conditions. This little company comprised Protestant and Romanist, Zoroastrian, Brâhman, and Jain, met together on the common ground of Art to work in these ancient Buddhist shrines.

The authors consulted are mentioned in the text, but I am specially indebted to the "Notes" on the Ajantâ Caves of Dr. BURGESS, and to Mr. J. M. CAMPBELL'S article in the "Khandesh" volume of the *Bombay Gazetteer*.

I have, also, to acknowledge the assistance I have received from friends in England. Dr. BURGESS, C.I.E. (late Director-General of the Archæological Survey of India), and Mr. W. F. SINCLAIR (late of the Bombay Civil Service), have kindly read over the text, and made many suggestions; while I am also indebted to Mr. J. M. CAMPBELL, C.I.E. (of the Bombay Civil Service), for much useful information. But my chief thanks are due to my old friend and colleague, Mr. J. LOCKWOOD KIPLING, C.I.E., for invaluable help in the preparation of the work.

Richmond Hill,
29th November, 1896.

JOHN GRIFFITHS.

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THE BUDDHIST CAVE-TEMPLES OF AJANTÂ.

I.

INTRODUCTORY.

"THE history of the Buddhist faith," says Dr. Oldenburg in his work on Buddha,[1] "begins with a band of mendicant monks who gathered round the person of Gotama the Buddha, in the country bordering on the Ganges, about five hundred years before the commencement of the Christian era. What bound them together and gave a stamp to their simple and earnest world of thought, was the deeply felt and clearly and sternly expressed consciousness that all earthly existence is full of sorrow, and that the only deliverance from sorrow is the renunciation of the world and eternal rest. An itinerant teacher and his itinerant followers, not unlike those bands who, in later times, bore through Galilee the tidings, 'the kingdom of heaven is at hand,' went through the realm of India with the announcement, 'Open ye your ears, the deliverance from death is found.'" It was the followers of this faith who excavated, carved, and painted the Ajantâ Caves, which are in the Nizam's territory and are the subject of the present memoir.

Seclusion from the world and the active business of life was obviously the first essential of the saintly life of Buddhism, as of all ascetic forms of religion. To the shade of the tree in the wilderness succeeded the more permanent shelter of the natural cave. In most of the hill ranges of India and its borders, caves were occupied by holy men, who soon learned to excavate them, while the face of the rock invited the earliest efforts of the sculptor. But in Western India the cliffs and scarps of the great basalt formation which rises like a fortress wall in the Western Ghâts, and stretches inland to Central India, are peculiarly suitable for the development of the highest possibilities of the cave—both as dwelling and shrine. Buddhists, Brâhmans, and Jains have left works which show that in this region of hard and homogeneous stone, the accidental character of earlier caves in other parts has given way to a regular system of cave sculpture, executed by large bodies of labourers, skilled artificers, and artists. Some of these works, indeed, suggest that they may have wrought, if not in concert, in friendly rivalry, on the same masses of living rock at the same period.

The important group of temples at Elurâ, twelve miles from Aurungâbâd in the dominions of H.H. the Nizam, are well known, and show more completely than any other example the characteristics of the style and treatment peculiar to each of the kindred creeds. The Buddhists hewed out of the Elurâ rocks fourteen caves composed of temples, halls of assembly, and monasteries; their largest temple measures 85 feet long, 43 feet wide, and 34 feet high.

The greatest achievement of the Brâhmans was the Kailâsa, a temple 164 feet long, 109 feet wide, and 96 feet high. This is no cave, but a highly elaborate building complete both inside and out with halls, stairs and balconies, decorated with a profusion of ornamental and figure sculpture of extreme richness and beauty, hollowed and hewn from one solid piece of rock. They also made about fifteen caves of the ordinary kind.

The Jains excavated some five or six extensive works which form a very important group of caves; one of the largest and most elaborate, the Indra Sabhâ, being about 90 feet deep, by 80 feet wide, and 14 feet high. They also imitated the Kailâsa of the Brâhmans on a smaller scale.

In all these works the architectural style, to those unversed in the symbolism of the three creeds, is virtually the same. In details, too, it would appear that the carvers and painters employed might have belonged to the same guild and have received similar training.

At Kanhêri, a wild picturesque valley in the Island of Salsette twenty miles north of Bombay, is a series of over a hundred Buddhist caves, the largest being 86 feet long, 40 feet wide, and nearly 40 feet high.

The Buddhist caves at Kârlê, fifty miles east of Bombay, are not numerous, but they include the largest *Chaitya* temple in India, 124 feet long, 45 feet wide, and 46 feet high. An arched roof supported, or framed by teak timbers, a detached *dâgôba*, and a nave divided from side aisles by pillars, are remarkable features of this noble chamber.

The Buddhist caves of Bhâjâ and Bêdsâ are cut in the hills across the plain opposite to Kârlê. Bhâjâ is three miles and Bêdsâ is eight from Kârlê. These caves have the interest that always belongs to first essays, and would appear to have preceded the great work of Kârlê.

At Nâsik there are seventeen excavations of Buddhist origin, the most important of which are two monastic halls lined with cells (*vihâra*) and a *Chaitya* cave or temple.

Near Bâgh, a small village in the south of Malwa, twenty-five miles south-west of Dhâr, and thirty miles west of Mându, is a group of Buddhist caves, now much ruined, composed of four monasteries, the largest being about ninety feet square. Their interest mainly lies in the remains of their painted decorations, which must have been equal to any at Ajantâ.

At Junnar are several groups of caves of a very early type; there is a series also at Aurungâbâd, Kudâ, and at Karhâd, with others of minor importance elsewhere.

In the Ajantâ Caves, however, the art of cave excavation reaches its highest point. For, while no attempt has been made to rival the surprising *tour de force* of carving out into the clear the monolithic temple of the Kailâsa, the cave idea proper has been treated, as to general design and sculptured and painted decoration, with an architectonic propriety, unity of purpose, and completeness of finish that are unrivalled elsewhere.

In addition to the selection of a rock suitable for excavation, the Buddhists, like the monks of the West, seem to have been influenced in the choice of a site, not only by such practical considerations as accessibility, the presence of a good water supply, and proximity to trade routes, but also by a keen appreciation of natural beauty. All the caves enumerated above, especially those at Kânhêri, Kârlê, Kudâ, and Nâsik, are superbly placed, with an obvious selection of noble outlook; but for natural beauty and perfect seclusion from the world Ajantâ surpasses them all.

The magnificent scenery of the Western Ghâts has a more intimate connection with the subject than appears at first sight, when we reflect that all the forces of nature are considered by devout Buddhists as expressions and symbols of the faith. For the vulgar, the waterfall or the wind turns the mechanical prayer wheel, but to those devoted to meditation and the cultivation of a higher life the mere sound of running water, the rustle of the leaves as the wind plays through them, the movement of clouds in the sky, the growth of trees and plants, and the manifold life and activity of the creatures of the jungle, are so many hymns of praise to the great harmonious law enunciated by Buddha.

In China and Japan the same principle has guided the selection of sites, with a distinct preference for the neighbourhood of mountain streams. In Kulu, Ladak and Tibet, where streams are rare, elevation seems to be sought for. For instance, the monastic establishments at Lâma Yurru and Hemis in Ladak are more than 11,000 feet above the sea, and that at Haulê is 14,000 feet. They are romantic castles towering upwards in the midst of rocks, crags and snowy mountains. Another monastery at Kilang in the British province of Lahûl stands on the spur of a mountain at an elevation of 12,000 feet, and is approached through grand ravines and glaciers.

A rock-hewn shrine or habitation is obviously the most permanent of human contrivances, but it is possible that this form may have been

[1] "Buddha," p. 1.

adopted, not only on account of its stability, but also in commemoration of the fact that Buddha and his disciples occupied natural caves in the course of their wanderings. Actual resting-places of the great Teacher may have been converted by devout followers into ornate *vihâras* or monasteries—for the same reason that "*topes*" were erected over spots where certain events in the life of Buddha were reported to have occurred. Thus we read in the travels of Fâ-Hian that "three *li* before you reach the top [of Mount Gridhrakûta] there is a cavern in the rocks, facing the south, in which Buddha sat in meditation. Thirty paces to the north-west there is another, where Ananda was sitting in meditation, when the Deva, Mâra Pisuna, having assumed the form of a vulture, took his place in front of the cavern and frightened the disciple."[1] Again, "going on still to the West they found the cavern called Sratapara, the place where, after the Nirvâna of Buddha, 500 Arhats collected the Sûtras." Following up this idea, we can understand how the later Buddhists came to excavate caves and develope them to the standard of perfection as works of art that we find at Ajantâ.

It is unnecessary to dwell on the practical advantage of a series of cells and temples, or cloisters and chapels of this nature. Whether they were primarily designed as a provision for the annual "Retreat" instituted by Buddha, when it was ordained that the monks were to keep "*vassa*," and refrain from peregrination during the rains, or were intended to furnish a cool resort during the hot season, cannot now be exactly determined. It is certain that during the early centuries of their existence they were water-tight, convenient for human habitation, and far above any possible accident from the rains and floods of the monsoon, and to this day they are agreeably cool in the hottest weather, even when the thermometer at Fardâpur, the nearest village on the plain, stands at 106° in the shade.

The European designation of the caves is derived from the village of Ajantâ, about four miles distant, on the flat top of the Ghâts. They lie in north latitude 20° 33′ and east longitude 75° 12′, about three and a half miles south-west of the village of Fardâpur, from which they are now most conveniently visited. Fardâpur is about 30 miles from the station of Pachora on the Great Indian Peninsular Railway, 320 miles distant from Bombay. The road from Pachora is a mere cart track, and the only vehicle available is a bullock-cart.

In **Plate 2** is shown a bird's-eye view of the caves, the physical formation of the country, the peculiar horse-shoe form of the ravine, along the hollow face of which they are excavated, the course of the river winding through the ravine, with pools of water here and there, as in the dry season, with the upper plain of the Dekhan at the top, and the lower level of Khândesh extending far away in the distance.

No drawing, however, can give an adequate idea of the wild beauty of this secluded ravine, especially during the rains, when it is clothed with luxuriant vegetation, and full of the exuberant life of the tropical jungle. **Plate 3** is from a sketch made during the dry season, and shows the almost perpendicular cliff composed of amygdaloid trap about 250 feet high, sweeping in a semi-circle of about half a mile, in which the caves are excavated. At the end of the curve is a waterfall of seven leaps, locally known as the "*sât-kûnd*," or seven pools, ending in a deep, dark basin which is full all the year round, and must have formed an important part of the water supply. The river leaping for centuries over these seven steps has scooped the rock into fantastic forms. At a point about the centre of the curve already mentioned, a promontory projects into it from the opposite sides of the ravine, down which the monks must have descended from the upper plain to the bed of the river, as remains of steps are seen cut in the scarp of the rock near the top. Proceeding on a level with the top of this promontory, and following the bed of the stream up the valley, we come to the ruined village of Lenâpur, or Cave-town.

Dr. Burgess, in his *Rock-cut Temples of Ajantâ*, says: "The perfect seclusion of this wild ravine, with its lofty walls of rock, had attracted to it the devotees of Buddhism, perhaps nineteen centuries ago or more, as a fitting solitude in which to form a retreat from the distracting cares of an ever-busy soul-contaminating world. Here, alone with nature, the venerated *bhikshus* might devote their time to contemplation and self-restraint, and instruct their novices, until the long yearned for *nirvana* should extinguish life's flame, and, releasing them from the power of matter, permit them to enter upon the enjoyment of perfect knowledge and *nirvritti*—everlasting repose—undisturbed, as they pictured it, by feeling, or care, or dream. These pillared chambers, high up in the rock, are their long-deserted retreats and temples."

To those who know modern India where Buddhism has been dead and done with for centuries, it is unnecessary to dwell on the pathetic fact that these painted halls have now no interest for the people. Nothing in the subjects or in the art of the pictures has any connection in the peasant's mind with any article of his faith. The preservation of monuments of ancient art is a purely modern idea, scarcely yet accepted in Europe, and entirely unknown in the East. It is no wonder, then, that these works, ascribed to the gods who at one time dwelt here, but have long forsaken their desecrated shrines, are regarded with indifference, or, at best, as mysterious and dangerous shades, fit only for owls and bats and the unclean spirits of modern Hindu demonology. Traditions of their sacred character must have long existed, but, as in the case of some saintly legends in Europe, all that now recalls them is a periodical pleasure fair. In January, on the day after the Hindu festival, Makara-Sankrânt, the caves are visited by over two thousand people, who hold high carnival, bathing in the river, feasting on sweetmeats, buying toys and knicknacks, firing guns and crackers which startle the angry bees from their combs in the clefts of the rock, when a general stampede ensues. Sometimes a wandering devotee in saffron-coloured robe, with matted hair, his body covered with grey ashes, and bearing a staff with jingling hawkbells to ward off wild beasts, snakes and evil spirits, visits the caves, marking his trail by smears of red paint on the largest of the boulders that lie in his path. And during his often protracted stay he disfigures the pictures and sculptures with the smoke of his cooking fires and rudely daubed red tridents in honour of Shiva, the *bhang*-besotted *jogi*-god.

Turning from the present to the past, it is not surprising to find that although these secluded caves may have occupied an important place among the institutions of ancient Buddhism, they have been but little noticed in trustworthy historical records. The earliest reference is by the Chinese pilgrim, Hiwen Thsang, in the seventh century A.D. He did not visit Ajantâ; but when at the capital (probably Bâdâmi in the south of Kalâdgi) of Polikesi II., king of Mahârâshtra, he heard that "on the eastern frontier of the country is a great mountain with towering crags and a continuous stretch of piled-up rocks and scarped precipice. In this there is a *sanghârâma* (monastery), constructed in a dark valley. Its lofty halls and deep side-aisles stretch through the (or open into the) face of the rocks. Storey above storey they are backed by the crag and face the valley (water-course)." Further on he states that "on the four sides of the *Vihâra*, on the stone walls are painted different scenes in the life of Tathâgata's preparatory life as a Bôdhisattva: the wondrous signs of good fortune which attended his acquirement of the holy fruit (of a Buddha), and the spiritual manifestations accompanying his *Nirvâna*. These scenes have been cut out with the greatest accuracy and finish."[2]

In recent times, owing to the difficulty of access, but few travellers have visited the Ajantâ caves. The first Europeans known to have seen them were some officers of the Madras Army in 1819. Lieutenant (after General Sir James) E. Alexander, of the Lancers, on a tour which he made privately through the Nizam's territories in 1824, visited them and sent a short account of them and their wall-paintings to the Royal Asiatic Society, which was published in their transactions in 1829. Captain Gresley and Mr. Ralph were there in 1828, when Dr. J. Bird was sent up by Sir John Malcolm to examine them. An interesting and trustworthy description appeared in the *Bombay Courier*, in 1839, from Lieutenant Blake, and in 1843 Mr. Fergusson laid before the Royal Asiatic Society his paper on the Rock-cut Temples of India, about a dozen pages of which are devoted to a critical architectural description of the Ajantâ Caves and their paintings.

This paper created a lively interest in these remarkable works of art, and early in the following year the Royal Asiatic Society brought them to the notice of the Directors of the East India Company, soliciting "their interposition to preserve the Caves from all such causes of injury and decay as may be obviated by means within the authority of our Indian Government." "With reference, also, to the peculiarly perishable nature of the paintings in the Caves of Ajantâ," the Society "was anxious that carefully executed copies of them should be made before it was too late." This application, as it well deserved, was generously received by the court, and in their despatch of 29th May, 1844, the Directors wrote that "as those drawings are the only authentic records that exist of many of the usages of the people of India at the probable date of their execution, it would no doubt be little creditable to an enlightened Government to suffer them to perish without an effort to perpetuate their subjects by faithful and artistic delineations. We, therefore, recommend it to your special consideration to determine upon, and adopt such measures, either by the occasional employment of some of your talented officers, when the calls of the public service permit of it, or by such other means as appear to you to be best calculated to ensure the procuring of good copies of the paintings in the Caves of Ajantâ and of drawings of the other caves, using such

[1] Legge's "Fâ-Hian," p. 88.

[2] Beal's "Buddhist Records of the Western World," Vol. II. p. 257.

means also for the protection of the caves themselves against dilapidation as may be consistent with any use to which they may have been legitimately applied."

As the main result of this despatch the late Major (then Captain) R. Gill of the Madras Army, an excellent artist, was engaged to make facsimile copies of all the pictures in the Ajantā Caves and allowed adequate assistance. The work occupied several years till the Mutiny, and the copies—thirty or thereabouts in number, many of them of very large size—were sent to London from time to time. All, except the five last executed, were exhibited in the Indian Court of the Sydenham Crystal Palace, where they were destroyed by fire in the latter part of 1866. They were the labour of years, and it was hoped they would perpetuate the most interesting portions of the paintings that for a long while past had been rapidly decaying. Alas for official wisdom and forethought! No copy, tracing, or photograph was taken from them before sending them to be exhibited and finally burnt."[1]

Mr. Fergusson, with characteristic energy, immediately urged on the India Office the necessity of replacing the copies, and consulted Dr. Burgess, who was then in Bombay, as to the best means of carrying out the work. On the representations of these authorities, it was considered desirable that another effort should be made to secure a record of what remained before it was wholly obliterated; and in 1872 I was directed by the Government of Bombay to visit the Caves, and report whether the work was feasible. In the report submitted I expressed the opinion that no effort should be spared to obtain records of what remained of the paintings, as in a few years the originals would be entirely destroyed; and I was not wrong in this surmise, for, on revisiting the caves in the early part of last year (1895), I found that much that was in evidence in 1872 had disappeared. I further stated that I considered it would be a loss to art if some record were not made of the works of these old Buddhist Artists, who thoroughly understood the principles of decorative art in its highest and noblest sense. I also considered it important that, for the sake of those engaged in the study of Buddhistic history and legend, every fragment should be copied, since pictorial fragments are often as suggestive to the Oriental scholar as the bones of a fossil animal to the palæontologist.

On the strength of this report the Government of India sanctioned an annual grant to be devoted to the purpose of making copies of the paintings; and a number of students from the Bombay School of Art were engaged, under my supervision, on the work, which was undertaken in 1872, and, with an intermission of three years, was carried out during the cold season till 1881, from which time up to its close in 1885, the operations at the caves were continuous—the cost of the work being more than half a lakh of rupees. Each piece copied was first carefully traced, and the tracing was transferred to canvas, and not a single copy left the caves without my having examined every portion of it, and carefully compared and corrected it by the original. The copies, many of them of very large dimensions, were forwarded to the Secretary of State for India, and placed in the Indian Museum at South Kensington. This was against my wish, as I was of opinion that they would be safer and better taken care of in the School of Art in Bombay, but I proposed that if they were sent, duplicate copies should be made. I was overruled in both propositions, though had they been followed we should not have to regret the loss a second time of the greater number of the copies, by fire and through carelessness. The only record now left are photographs, which give but a very poor idea of the originals. A complete list of the copies of paintings is given in the Appendix, Vol. II.

The most curious and interesting phase of my Indian experience was the initiation of Hindu, Parsi and Goanese students in the mysteries of an art still congenial to the Oriental temperament and hand. Rigorous fidelity was insisted on, with the result that, after some practice, peculiarities of handling and treatment grew to be a second nature; and I am persuaded that no European, no matter how skilful, could have so completely caught the spirit of the originals. It is conceivable that if these young men were entrusted with the execution of original work on a large scale, they might have carried forward the decorative tradition of Ajantā to an issue of considerable interest. As it is, the decorative work of the Bombay School of Art, its study and practice of original design were greatly influenced by these works. Nor can I imagine a better source of inspiration for Hindu designers.

It is only when face to face with the basalt cliff, case-hardened at the time of its fiery birth, that a just appreciation of the enormous labour, skill, perseverance and endurance, that went to the excavation of these painted palaces can be formed. We are accustomed to associate a gentle and tranquil indolence with what we know of the Buddhist creed. But here, at least, is evidence of a different range of qualities, combined with surprising boldness of conception, and a hardy defiance of difficulty foreign to our experience of modern Oriental character. Taking Cave I. as an example, it may be possible, by a mere enumeration of its dimensions, to give some idea of the labour undertaken in only one—and that by no means the largest—of the series of excavations. They must have begun by marking out on the rock the width of the cave front, sixty-five feet, and then proceeded to cut away the face, leaving in the first place a projecting mass about fourteen feet wide and nineteen feet high to form a porch, surmounted by an elaborately carved entablature and supported by two columns. The porch projected from a verandah formed of six columns and two pilasters with bracket capitals. This open verandah was ten feet from the front wall of the hall, which was pierced with three doors and two windows. The central door had an opening of five feet wide by ten feet high, and was richly carved. The great hall, nearly sixty-four feet square, with a colonnade of twenty pillars marking surrounding aisles ten feet in width, was next attacked. Then, opening from the aisle, the numerous cells for the accommodation of the monks were excavated. Beyond the great hall was hewn an ante-chamber nineteen feet wide and twelve feet deep, with elaborately carved pillars and doorway leading still further into the sanctuary itself, where was fashioned a colossal statue of Buddha. By the time that this is reached a total depth of a hundred and twenty-one feet had been excavated. (Cave IV. is a hundred and forty-seven feet nine inches in depth). In Caves IV., VI. and XXIV., the completion of which seems to have been suddenly stopped, the system of excavation is fully displayed. The rock in Cave XXIV. is deeply scored by the stone-hewer's point. There is no sign of the use of the drill or the wedge. Deep channels were cut with the pointed chisel, the intervening pieces were knocked away, and the finishing was executed with the broad chisel.

The accompanying sketch (*fig.* 1) in the right aisle of the upper

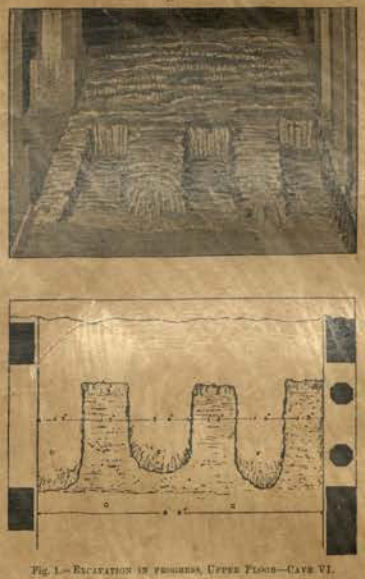


Fig. 1.—Excavation in progress, Upper Floor—Cave VI.

storey of Cavē VI. shows that in a space of 8 ft. 8 in. six men could work by removing large pieces with a pointed chisel and hammer. The stone is scored into large grooves, showing where the point of the instrument traversed. Three men worked at A, B, and C in parallel channels, and three followed at D, E, and F, removing the ridges left between A, B, and C. Others followed at G, finishing to the level surface of the floor.

One of the heads of the statues in this cave shows that it was being roughed out with a chisel a little over a quarter of an inch wide, and others in a more advanced stage were finished with a toothed chisel.

In addition to the mere labour of hewing each column, bracket and doorway in the rough, it must be remembered that all were elaborately carved in designs of great variety, and finally coated with plaster and enriched with colour. Both walls and ceilings were covered with paintings of figure subjects and ornament full of invention and fantasy. There are in all twenty-nine caves, and several of them are as elaborate as No. I., of which some measurements have just been given. Much

[1] Burgess' "Notes on the Rock-cut Temples of Ajantā," *p.* 1.

of the work must have been carried on with the aid of artificial light, and no great stretch of imagination is necessary to picture all that this involves in the Indian climate, and in situations where thorough ventilation is impossible. The truth and precision of the work are no less admirable than its boldness and extent. During my long and careful study of the caves I have not been able to detect a single instance where a mistake has been made by cutting away too much stone; for, if once a slip of this kind occurred, it could only have been repaired by the insertion of a piece which would have been a blemish.

The caves are generally lighted, like most Indian interiors, by reflection from the ground in front and from the opposite hill. Nos. I. and II. are clearly illuminated in every part by reflected light, and towards evening the rays of the setting sun shine directly through the windows and doorways, and are reflected from the floors on the wall paintings, which are then most distinctly seen. It is, however, on the great statue of Buddha, at the furthest extremity of the cave, that the light falls with most brilliance, making it stand out against a dark background with startling effect.

In some caves the pictures are so placed that they cannot be seen without the aid of artificial light, nor could they have been painted without this help. A natural inference is that the religious services were conducted by lamplight, and in Cave XXI. a number of strong iron rings are firmly fixed in the ceiling, probably for suspending lamps. No other traces, however, of any such utensils have been found.

The canons of early Hindu architecture were based on timber construction, and the cave excavators were inspired from the same source. They seem, indeed, to have aimed at a more faithful rendering of wooden forms than was attempted by the temple builders, and used more of the material itself in constructive details and fittings. It may seem out of place to speak of wooden constructive details in a self-supporting rock-hewn cavern, but it is undeniable that roof timberings were used in Cave X. perhaps in others, where, in a practical sense, they are superfluous. Timber was also used for rood screens, windows, and doors, none of which have survived here. The ceilings are often elaborately carved imitations of wood framing, and in cases where they are merely painted, the grain of the wood has been carefully imitated. (Plate 137).

It might be expected that the houses and temples shewn in the pictures should offer contemporary examples of the original forms from which the architectural canon of the Hindus was drawn. But it is clear that wooden building had already passed beyond the early form of massive posts surmounted by brackets and supporting a heavy lintel. Examples of this form still survive in ancient wooden temples in the Himâlaya, but the erections shewn in the Ajantâ pictures are elegant pieces of carpentry; the pillars have elongated bulbous capitals and circular bases, almost suggesting by their slenderness the use of the turning lathe. The pretty ogee frontons or pediments of curvilinear, fantastic forms, are, to some extent, reproduced in a few of the fronts of the *Chaitya* caves, which are in effect representations or copies of wooden temple fronts in high relief (fig. 2). And from the first this

Fig. 2.—Buddha Teaching. From Wall-Painting, Cave XVI.[1]

horse-shoe arch or pediment was used in series as a decorative detail. The pillar of the Ajantâ caves is massive, and, as in ordinary temple architecture, the square monolith of which it is essentially composed is hewn into octagonal and other forms. In nearly all cases it carries a sculptured bracket, which characteristic feature is sometimes wanting in the structures represented in the pictures. In the earlier caves the plain octagonal shafts have neither bases nor caps; but in the later work both are present, and, with their bracketted corbels, are often elaborately enriched.

As to the plan arrangement, there are two classes of caves—the *Chaitya* or temple, devoted solely to worship, and the *Vihâra* or monastery in which the monks lived. The *Chaitya*, or temple, is in every case an oblong apartment, in length about twice its width, separated from an aisle on each side by a row of columns, and terminating in an apse round which the aisle is carried. In the centre of the apse is the *dâgoba* or relic shrine, a cylindrical plinth supporting a high dome surmounted by a square neck covered by a succession of overlapping square slabs, the whole surmounted by the umbrella.

Above the columns is a broad flat band or frieze surmounted by a barrel vault, which in the earlier examples has wooden ribs, but in the later they are carved in the rock.

Across the front of the *Chaitya* is a screen with a balcony over it, in which are three openings—a door, with a window on each side. Above the screen is a large horse-shoe window which, it is evident from the mortices cut in the jambs, must have been partly filled in with wooden lattice work. There are several examples of lattice work cut in stone, as the *Chaitya* window became an important decorative element, and was extensively used in the decoration of the façades. At Ajantâ there are four *Chaitya* caves; and of these the earlier examples, Caves IX. and X. (Plates 36 and 40) have no carven embellishments of any kind. Dr. Burgess is of opinion that Cave X., like the Bhâjâ *Chaitya*, must have had a wooden front. The columns are plain octagonal shafts without bases or capitals, decorated with painted figures of Buddha (Plates 42 and 43), and the *dâgoba* is simple and unadorned save by colour.

As the style developed, the façade, doorways, and windows were made more ornate, the columns and pilasters assumed a more architectural form and were elaborately carved, while the band or frieze above them (in a similar position to the triforium in a Christian church) was covered with a profusion of ornament in relief. The *dâgoba*, too, was highly decorated; an image of Buddha, with an attendant on each side, was carved on its front, and the whole cave was richly adorned with colour.

All the other *Chaitya* caves in India follow the arrangement detailed above, with but slight variations.

The *Vihâra* or monastery cave in the earliest form shown here is a rectangular, flat-roofed hall with a verandah in front, and cells in the end and side walls. The verandah has a doorway in the centre and a window on each side. The only decoration is a carved frieze over the cell doors of the *Chaitya* and Buddhist rail pattern.

A subsequent step was to surround the sides of the central hall by aisles divided from it by rows of columns. The cells, which in the early example opened direct into the hall, now open into the aisles. In front is a porch supported by columns and pilasters. In the centre of the back aisle an ante-room is excavated, and beyond this, through a doorway, another chamber or shrine which in early examples enclosed a *dâgoba*, and in later caves a statue of Buddha seated (Plate 4). In the very latest examples this plan was extended by the addition of side chapels at the ends of the verandah and on each side of the ante-room (Plate 20).

In the later monasteries a style of considerable architectural beauty and originality was developed. The entablature, columns and pilasters of the façade, the doors and windows, the columns and pilasters round the great hall, the ante-room to the shrine, and the shrine itself, were covered with a wealth of sculpture of foliage and figures, with well-designed mouldings, all of which was skilfully coloured. The extensive wall spaces afforded scope for figure subjects painted on a carefully prepared ground.

In all essential respects, the Ajantâ *Vihâra* may be taken as a type of those in other Buddhist caves in India.

Brâhmans and Jains followed the Buddhist plan with some variations imposed by a different ritual. Thus the Brâhmans retained the hall of the Buddhist *Vihâra* and made it a temple with sculptured gods and goddesses of the Hindu Pantheon, but, as monasticism was not an important feature of the creed, the cells were omitted.

Still less change was made by the Jains, who retained both cells and central hall, so that their caves are not always easily distinguished from those of the Buddhists, but they may be generally known by the numerous figures of Tîrthankaras or Jinas,—personages who hold a position in the Jain creed analogous to that of the several Buddhas in later Buddhism.

The chronology of Buddhism can scarcely yet be considered settled; nor would it be safe to confidently assign an absolutely definite date to these remarkable works. According to the best information, their execution is supposed to have extended from the second century B.C. to the seventh or eighth century A.D.,—a period of about a thousand years. Their magnitude and importance would seem to associate them with a time when Buddhism was the dominant, if not actually the State religion of this region.

[1] From Mrs. Manning's "Ancient and Mediæval India," Vol. I. p. 407.

Fig. 3.—General Plan of Caves.[1]

Historically the caves form two groups. Near the centre of the crescent are the five earliest—Nos. XIII., XII., X., IX., VIII.—in the order of their age (fig. 3). These were made under Andhrabhritya or Shâtakarni kings, probably in the second and first centuries B.C. No addition seems to have been made until the fourth century A.D., or even later, when new caves were cut in rapid succession. During the sixth and seventh centuries A.D., the sacred valley seems to have attained its greatest glory. The order in age of the second group is XI., XIV., XV., XVI., XVII., XVIII., XIX., and XX., the last probably dating from the latter part of the sixth century. Then Nos. VI. and VII. appear to follow, or they may have preceded Nos. XIX. and XX.; and finally, but at no great distance of time,—approximately between 525 and 650 A.D.—the five caves (I.—V.) to the east, and the seven (XXI.—XXVII.) to the west of the crescent. If we attribute the pictures in Caves I., II., XVI., and XVII. to the sixth century—an assignment supported by a few inscriptions and names of personages represented—we shall probably not be far wrong.

The later pictures may then be assigned to the seventh century, while those in Caves IX. and X., from their close resemblance in details of style, dress and ornaments, to the work in the Sânchi and Amrâvatî topes, may possibly date as far back as the second century A.D., the time of the later Andhrabhritya kings, the great patrons of Buddhism in the first three centuries of our era. An inscription on one of the pictures in Cave IX. led the late Mr. Fergusson, on the strength of the resemblance of its letters to Mr. Prinsep's alphabet, to conclude that it was wrought in the second or third century A.D.

Both Mr. Fergusson and Dr. Burgess have written at length on the Architecture of Ajantâ, and as I am mainly concerned with its painted decoration I may refer the reader for further information to their works.

[1] From Burgess' *Archæological Survey of Western India*, Vol. IV. Plate 14.

THE BUDDHIST CAVE-TEMPLES OF AJANTÂ.

II.

THE PAINTINGS.

MR. FERGUSSON'S numbering of the Caves, already adopted by the writers who have treated this subject, has, for the sake of convenience, been followed throughout this notice. On entering the ravine and facing the cliff, No. I. is on the extreme right, and the numbers run consecutively to XXIX. on the left (fig. 3). Five of the twenty-nine caves are temples (*Chaityas*), and the rest are monasteries (*Vihâras*). Nearly all have been decorated in colour, the most important works being found in Nos. I., II., VI., IX., X., XI., XVI., XVII., XIX., and XX. (fig. 3). The pictures, as will be seen from the illustrations, are in a deplorable condition, wantonly defaced, hacked and scratched in all directions, as far as destructive hands can reach. When I first visited the spot in 1872, blue rock-pigeons, mason-bees, swallows and bats in thousands were in undisturbed possession, contributing in no small degree to the destruction of the paintings, while water percolated through fissures in the rock. Under these conditions it is wonderful that so much has survived, while other work, not half its age, has perished in spite of every care. The measures I proposed for the preservation of the caves were for some time carried out. Wooden doors and shutters were fitted to keep out birds and bats, and custodians appointed to see that visitors did no further damage to the wall-surfaces. But on revisiting the place in the early part of 1895, I found that doors and shutters were left open; the bats—the most destructive agents—were again in possession; many of the pictures were defaced beyond recognition; while the sepoys in charge seemed to consider they fulfilled their duty by merely going to the caves to sleep.

Yet, even in their ruined and fragmentary state, these pictures are full of interest. Apart from their importance as authentic records of the development of Buddhism as a religious polity, marking the period when the seat of the atheistic teacher and philosopher was transformed into a throne of the Divine, they are lively representations of life in India during the earlier centuries of our era. The dominant figure of Buddha has already assumed some of the conventional fixity with which the art of the further East has made us familiar; but, though frequently shewn as an enthroned object of worship, there are many scenes in which the Teacher still lives and moves—a man among men. The crowds that attend or adore are full of life and variety; there is no ascetic abatement of the splendours of Royal State, no softening of the pride and pomp of war and the chase; while the every-day life of the people—buying and selling, cooking, feasting, drinking, love-making, singing and dancing—is fully displayed. There are crowded processions, in which horses and chariots, with richly caparisoned elephants, take a prominent part, as well as battle and hunting scenes, with occasional glimpses of jungle life. It is plain that the artists, at least, of these sacred places had not observed the commandment of Buddha to abstain from public spectacles, but shared to the full that joy in life which is a marked feature of early Hindû poetry. The incidents of the Buddhist legend are mild and unexciting, and the rôle of the leading personage is usually tranquil. It is otherwise, however, with the secondary characters. Their Lord may be serene and still, but the constant aim of the Ajantâ artists was to show the eager service and interest of his followers. No matter how crowded a composition may be, each individual has something to do, and does it earnestly. Where, as in the greater number of the pictures, the persons are unmistakably meant for Hindûs, the faculty of truthfully representing easy actions of ordinary life and converse is especially noticeable. Those who think of Buddhism as the austere creed of a recluse, repressing human sympathies, and moulded on the life and teaching of Shâkya-Muni himself, may perceive some incongruity between the vivid humanity, and gaiety of these representations, and the ascetic purpose of the halls they adorn. But the Buddhist of Western India—nay, the Lord Buddha himself—was, after all, a Hindû. The Master might renounce, but the Hindû of the people, delighted in pomps and pageants, and has always been devoted to the pleasures of domestic, and tribal life.

FIG. 4.—FROM WALL-PAINTING J, CAVE I.

FIG. 5.—FROM WALL-PAINTING, CAVE II.

Modern scholarship may explain how He who came to abolish gods ended by adding more divinities to that mighty host; but it is only the modern spirit which sees a paradox in this natural development. Scholars, too, may be left to trace in these pictures evidences of the harmony or fusion of creeds which we are in the habit of regarding as in perpetual conflict.

After years of careful study on the spot, I may be forgiven if I seem inclined to esteem the Ajantâ pictures too highly as Art. In spite of its obvious limitations, I find the work so accomplished in execution, so consistent in convention, so vivacious and varied in design, and full of such evident delight in beautiful form and colour, that I cannot help ranking it with some of that early Art which the world has agreed to praise in Italy. Mr. Fergusson, who visited the caves in 1838–9, wrote: "The style of the paintings cannot, of course, bear comparison with European painting of the present day; but they are certainly superior to the style of Europe during the age in which they were executed: the perspective, grouping and details are better, and the story better told than in any painting anterior to Orcagna and Fiesole. The style, however, is not European, but more resembles Chinese art, particularly in the flatness and want of shadow. I never, however, in China saw anything approaching its perfection." With regard to the painted ornament, the same authority said: "It is not at all unlike that still existing in the Baths of Titus."

The reference to Chinese work in the above extract is interesting,

for though flatness and want of shadow can scarcely be considered distinctively Chinese characteristics—seeing that early Italian, like other good mural decoration, is marked by these qualities—it is undeniable that in the drawing of the human eye and sometimes of the whole figure, and in many ornamental details, there is a decidedly Chinese turn. Yet, while the touch and convention are Eastern, and the decorative accessories of the hieratic art of the farther East are used, one is not chilled by its rigid formalism. In the Buddhist pictures of Tibet, Nepal, China, Japan, Burma and Java, there is, at first sight, a marvellous unity of style, resulting in part from the use of the same symbolic and decorative materials, the same positions and arrangements of the figures; and all bear a striking resemblance to the Ajantâ work. Looked at more closely, however, it is soon apparent that the latter is younger, nearer to the original source of inspiration, and that there is a delight in nature for its own sake, and a free-handed revelry in the opportunities afforded to the artist, of painting the manifold life he saw and knew. As in other early work, much of the later science of art is absent: figures are crowded into the subjects, while the constant effort to carry out the incidents consecutively, and tell the story at length, leads to a bewildering repetition of the leading figures in the same picture. Beauty is not disregarded, but it is scarcely the prime mover of the painter's brush; there is the early lack of aerial perspective, and the parts, being delicately modelled, and not forced by light and shade, bear that look of flatness to which Mr. Fergusson has referred.

It is not surprising that paintings on stucco, all over the world, should bear a certain resemblance to each other. Egyptian tombs, Etruscan

Fig. 6.—From Wall-Painting, Cave I.

Fig. 7.—Hands from Wall-Paintings.

frescoes, and the painted stuccoes of Herculaneum and Pompeii, furnish examples almost identical with those of Ajantâ in technical details. But as a readily available example, I venture to point to a fragment of a fresco painting by Ambrogio Lorenzatti (fourteenth century) of heads of nuns, in the National Gallery, as singularly like the Ajantâ work in colour, execution and treatment; the forms being drawn with a delicate brown outline, and the flesh-tints and drapery flatly put in with very little modelling. The Ajantâ workmanship is admirable; long subtle curves are drawn with great precision in a line of unvarying thickness with one sweep of the brush, both on the vertical surface of the walls and on the more difficult plane of the ceilings, showing consummate skill and manual dexterity. The touch is often bold and vigorous, the handling broad, and, in some cases, the impasto is as solid as in the best Pompeiian work.

In the detailed descriptions of the plates, an attempt is made to identify and elucidate the subjects and persons illustrated. Meanwhile, a word may be said about the general treatment, and especially the rendering of racial peculiarities. The slenderness of the Hindûs is always a surprise to the Occidental. These soft and supple forms belong to another world, and their true character seems beyond the grasp of artists accustomed to the antique and to the muscular bulk of European models. At Ajantâ no prejudices in favour of a Greek ideal, and no anatomical knowledge vexed the artist's interpretation of the forms he saw. Exaggeration of the long almond-shaped eye is, perhaps, the most pronounced mannerism, while to an English observer the familiar Oriental squatting position may appear over-frequent. Hands are put in with a pretty *maniéré* grace and truth of expression which, to those acquainted with Indian life, is full of suggestiveness. It is precisely thus that, to this day, supple wrists, palms, and fingers beseech, explain, deprecate and caress. A few outline sketches here given may convey an idea

Fig. 8.—From Wall-Painting, Cave II.

of the facility attained in this difficult detail (fig. 7). The foot, however, is nearly always poorly drawn. An exaggeration of the feminine hip and breasts has ever been a snare to the Hindû sculptor, who seems to think more of the conventional phrases of poetry than of the actual form. In the paintings, however, there is more feeling for nature. Women are drawn in a great variety of positions, nude or so slightly clad that the shape is nowise concealed (figs. 8 and 9). Views of the back and side, seldom seen in sculpture, are constantly given; the elusive grace of the half-averted form being charmingly rendered (figs. 4, 5 and 6). The draperies, too, are thoroughly understood, and though the folds may be somewhat conventionally drawn, they express most thoroughly the peculiarities of the Oriental treatment of unsewn cloth, which, without a single stitch, pin, clasp, button, or other fastening, furnishes the most graceful, convenient and comfortable garments known to mankind (fig. 10).

Great pains are lavished on the correct rendering of the manifold fashions of hair-dressing. Sometimes it is frizzed in front with luxuriant ringlets, now unknown in feminine India. Or a chignon is tied at the back with a coronal of flowers over it, or large lotus blooms are arranged among its masses. Sometimes knots of hair are looped at the side of the head and adorned with flowers, while the still prevalent fashion of confining it with chains of woven wire or jewelled string, attached to elaborate ornaments of beaten work in gold and silver, is often followed. Jungle women wear rolls and bands with peacock feather tips, and no detail is treated with more care and skill in drawing than the arrangement of the various head-dresses (figs. 9, 10, 11, 12, 14, and **Plates 6, 46, 47,** and **55**.)[3]

In striking contrast to most early Hindû work is the entire absence, not merely of obscenity, but of any suggestion of indecency or grossness. Modern England is perhaps somewhat eager to condemn the ancient fashion of regarding certain facts of humanity revealed in the sculptures of Hindu temples, but at Ajantâ there is absolutely nothing to shock the purist.

Most of the incidents in the well-known life of Shâkya-Muni or Gautama, the last Buddha of the present age, are presented. The legend of the Annunciation by the white elephant represented at the Bharhut Stûpa, and other Buddhist shrines, is now absent from Ajantâ, but possibly existed in one of the scenes destroyed, and it is noticeable that it has hitherto been seen only once among the Gandhâra Sculptures. The miraculous birth, which is an oft-repeated subject in the North-West frontier, appears here but once. Asita, or Kâla Devala, commonly spoken of as the Simeon of the Buddhist story, attends on the Father and Mother, and holds the sacred infant in his arms (**Plate 45**). As a child, Gautama plays with other children, and as a youth he attends school, and draws the bow (**Plate 45**). Then he appears as a princely bridegroom (**Plate 49**), as an ascetic, as a begging monk with almsbowl, and as teacher and preacher (**Plates 13, 8, 89** (5), **42, 43** and **50**). He is tempted by Mâra, and

Fig. 10.—Musicians. From Wall-Paintings, Cave XVII.

resists both the wiles of demons in the guise of fair women, and the terrors of ghouls and furies (**Plate 8**). He is enthroned and worshipped by multitudes of people of all ranks, while supernatural beings hover above him (**Plates 38, 51** and **54**). All the canonical attitudes and symbols are brought into play, but with the spontaneity and freedom of those who originate, rather than the patience of those who follow a type. Thus, he is sometimes dark and sometimes light, sometimes red and sometimes yellow in tint. The solemn enthronement, known to the world by the myriad statues of later Buddhism, is often repeated as that of the perfect Buddha, but even of this already consecrated position there are many variations. Yet the face is always the same—beardless, and not graced with a moustache, as occasionally in the sculptures from the Yuzufzai valley. The nose is somewhat heavy, the eyes are long and narrow, the lips thick, and the expression is calm and self-possessed, untroubled by human care (**Plate 51**). As Prince he wears a richly decorated tiara, a loin-cloth, and a jewelled *janeu* or *upavîta* (Brâhmanical cord) (**Plate 13**); but as teacher, and the Buddha, his hair is worn short and in crisp, almost negro-like curls with a top-knot or central knob (**Plate 15,1**). The hands bless, or teach, or lie on the lap with upturned palms. The robe is red, yellow, or white, sometimes covering both shoulders and at others leaving the right shoulder bare; the left is never uncovered (**Plates 15** and **89**). The elongated ear-lobe, now an invariable attribute of Buddha

Fig. 9.—From Wall-Painting A², Cave I.

[3] See also the head-dresses in the Aurangâbâd Buddha Caves, Burgess's "Bidar and Aurangâbâd," Plate 50.

Fig. 11.—From Wall-Painting M, Cave I.

all over the East, and by some considered to have been a personal peculiarity, is at once displayed and explained. Not only are the ears of the Master elongated, but those of worshippers of every degree show that the practice of inserting plugs of graduated sizes was almost universal in India, where it still lingers both as an enhancement of beauty and as a religious badge, giving a name (*kânphata*—literally "split-ears") to an important sect of Hindû devotees. In one of the pictures is a man with a rat stuck in his perforated ear-lobe by way of plug.

The Buddha is distinguished by a *nimbus*, which is as much an Eastern as a Western mark of dignity or sanctity. Persian miniature painters to this day often adorn their portraits with it. In the statues it is a disc enriched with colour. In the pictures it is often developed into an oval that descends behind the shoulders, and is painted with rays, or suggestions of lotus-leaf divisions (Plate 15). Sometimes the whole figure is surrounded by a halo resembling the vesica-shaped glory round figures of the Holy Mother in mediæval work (Plate 42).

In Cave X., the oldest of the series, the peculiar features, weapons, and attire of, what are now jungle-people, Gonds or Bhils, are limned with remarkable fidelity. There is no less keen perception of character in the Sassanian figures in the much-discussed panels of Cave I., which, even without the distinctively Persian dress and head-gear, would be recognised as racially separate from either Hindûs or Bhils (Plate 94).

Nâgas, personages of no small importance in the Buddhist legend, are distinguished by a canopy or crest of hooded cobras. Male figures have five or seven-headed hoods, and the women bear only one (figs. 13, 15, and Plate 16). In the Gandhâra sculptures *Nâgas* stand in pulpits or altars which conceal their snaky terminations. In some Ajantâ pictures they are shewn with snake-tails when in water, but on dry land with legs like other people (fig. 16).

Monk and layman are as clearly discriminated as Hindû and Gond. We have here probably the earliest rendering of the expression of face which seems to be universally developed by the religious life. The close-cropped or clean-shaven hair, and drooping eyelids of the *Bhikshu* are the striking elements of the presentment, but where monk is meant the whole figure is unmistakeable (see figures in lower right corner of Plate 54).

Fig. 12.—A Nâga Chief.
From Wall-Painting K, Cave I.

Soldiers and huntsmen have short and coarse features, with none of the refinement of the elongated faces of princes and nobles (Plates 79 and 83). An oval of exaggerated length has for centuries been the type of ideal aristocratic beauty in Japan.

Crouching dwarfs of stunted and grotesque proportions are favourite subjects in Buddhist work. They are carved as telamones and brackets at Ajantâ, and with local variations in the Gandhâra sculptures and at the Sânchi Tope. In the pictures, too, these quaint figures are let loose with comic and often bacchanalian intention—sporting, drinking, begging and serving. Sometimes they are pot-bellied and deformed, recalling, *longo intervallo*, the dwarfs of Paul Veronese, and other Italian artists. Then, as now in India, they served to amuse persons of rank; and that they were favourites at court is shown by a passage in the Râmâyana which speaks of dwarfs and hunchback maids in the palace of Kaikeyi (Plates 29, 55 and 85).

Of a different race are the innumerable little people who here fill the place of the *amorini* of the Renaissance, who hover as cherubs over sacred personages, and take a part—half serious, half sportive—in the action of the pictures. (Plates 42, 54, 89 and 91). The Hindû delight in the grotesque found full scope in designing the ghouls and demons known as *Râkshasas*. There was no comedy in the original intention, and even to modern eyes a touch of terror still remains in these inventions. The female demons in Plate 74 are especially worthy of attention (fig. 17). Of a milder character are the angelic host sometimes described as *Gândharvas* and *Apsaras*. They are wingless, but are designed with a great feeling of air-borne motion (Plate 60 and fig. 18). That curious celestial chorister the *Kinnara* occurs occasionally in his ancient Hindû form as a horse-headed monster (Plate 142.f.); but the creature spoken of as a *Kinnara* by writers on Buddhism, akin to the classic siren—a human head and trunk with the tail feathers and legs of a bird—is often represented as singing and playing the cymbals and guitar[1] (Plates 21 and 60, and fig. 19).

In the theory of life adopted by the Buddhists, animals are links in the endless chain of development. It is natural, therefore, that they should be sympathetically treated in art as in legend. And of al

Fig. 13.—From Wall-Painting VI.

Fig. 14.—From Wall-Painting, Cave X.

[1] Scholars are not agreed as to the term to be applied to this creature. Sir A. Cunningham and Dr. Burgess call it a *Kinnara* (*Bharhut Stûpa*, p. 69; and *Notes*, p. 30), whereas Mr. Fergusson says it is a *Gândharva* (*Cave-Temples of India*, p. 156). The dictionaries describe the *Kinnara* as a flying creature with a horse's head.

creatures the elephant, by its bulk, its docility, and the mystery which, to those who know the animal best, surrounds its temperament and behaviour, most attracted the Hindûs, who assigned it to Indra. Buddhism, however, by adopting the young white elephant as a symbol of divine force, entering the womb of Mâyâ, the Mother of Buddha, gave the creature a still higher place. Later, in the further East the

Fig. 15.—From Wall-Painting N, Cave I.

earth-shaking beast became an emblem of universal authority. At Ajantâ are elephants of all colours, including white; and, as in all Hindû work, they are drawn with wonderful character and insight. For centuries in Europe they have served as types of monumental rigidity; but the Hindû, from the first, recognised their acrobatic flexibility and rendered it with great freedom and evident enjoyment (fig. 20).

Fig. 16.—Nâgas. From Wall-Painting, Cave II.

Plates 104 *b*, 105 *a*, and 153 shew elephants skilfully arranged in ornamental panels, and in the larger pictures the stately dignity of the animal, when richly caparisoned, is admirably given (Plates 54 and 71). The curious story of the six-tusked white elephant is told at length in connection with Plates 41 and 63 (fig. 21). With reference to this legend, one of the Princes of Travancore tells me that cases have been known of the tusks of a wild elephant splitting in times of drought while still remaining fixed in the creature's head, and suggests that the apparently preposterous figment of a six-tusked elephant may be founded on fact, since he has seen in the Travancore jungles an elephant which appeared to have four tusks. It goes without saying that at Ajantâ there is no trace of that humorous personage Ganesha, the elephant-headed one, now the most popular of Hindû gods.

Fig. 17.—A Blemmae.
From Wall-Painting, Cave XVII.

A considerable change would seem to have taken place in the harness of the Indian elephant of state. The primitive pad, to the girth-ropes of which the riders cling, still survives; and then, as now, a *char-jamal* or *charpoy*, a kind of cot, was fixed on the pad. The "castle" of ancient and mediæval writers, which was the *howdah* of the period, scarcely appears, and there is no trace of the domed canopy supported on slender pillars, now common. This last is, probably, a Muhammadan invention. But the Indian love of finery has made no improvement, and but little addition, to the wealth of frontlets and necklaces of beaten silver, gold and pearls; of tassels, fringes and bells here shewn. The patterns now worked on the cloth housings are different, but only in the style of the broidered details. (Plates 54, 71, and 73).

Fig. 18.—Flying Figures.
From Wall-Painting in Verandah, Cave XVII.

Fig. 19.—Kinnaras. From Wall-Paintings.

[illegible] the elephant, the buffalo seems to have been most sympathetically treated by the cave artists. Plates 96.7, 19, and 100.9, show panels of decorative monsters that begin as buffaloes, drawn with great truth and freedom, and end in whirls of foliage. But the Brahminy

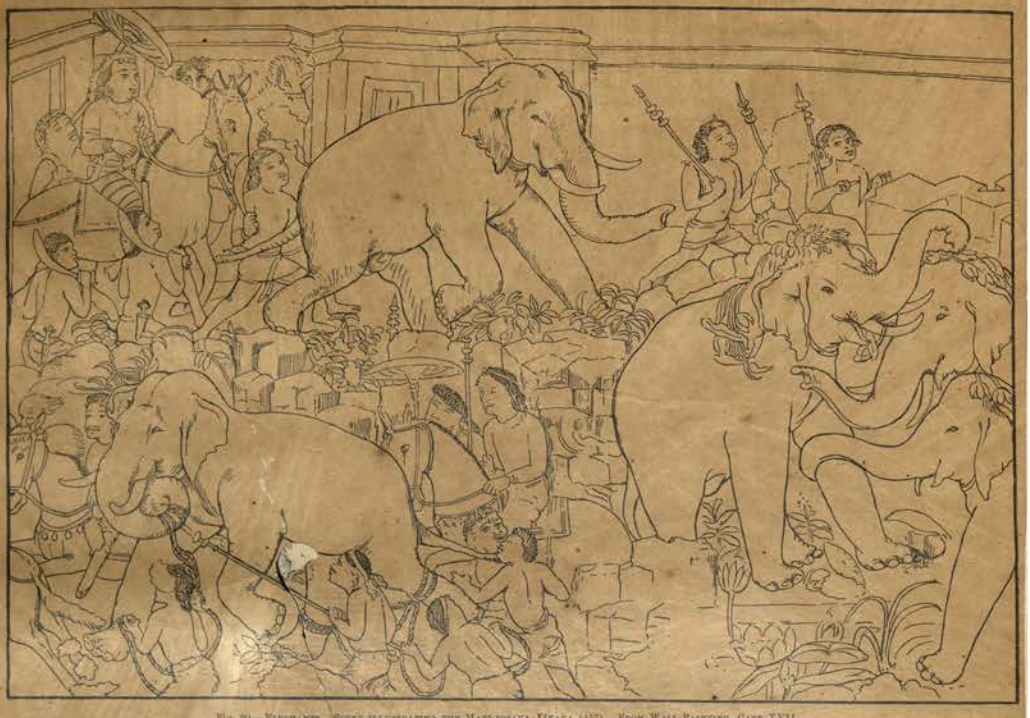


Fig. 20.—Elephants. Scene illustrating the Mati-posaka Jâtaka (455). From Wall-Painting, Cave XVII.

bull, or humped ox of India, though evidently then, as now, one of the most familiar and useful of domestic animals, is often clumsily rendered, with little feeling for its real elegance of form. (**Plates** 106.17j, and 112. 72). A striking exception, however, is presented in **Plate** 114, where a pair of bulls, drawn with much spirit, are engaged in combat. See also **Plate** 49. It is noticeable that the bull is never attired, or treated so as to suggest the sacred character he assumes in ordinary Hindû work.

It would be easy to match the horses of the Ajantâ pictures from the illuminated pages of old Persian romances, or, indeed, from the stables of modern Indian Princes, where also might be found trappings and housings similar to those depicted. These rounded, full-bodied forms, high crests and Roman-nosed heads, are proper to Oriental horses of state, and also to those of romance. (**Plates** 6, 13, and 33). No stirrups are shewn in any of the pictures, and a strap seems to have passed from the nose-band over the nose to the curb or chin-strap (figs. 22 and 23). With these exceptions, the trappings are those of to-day. The manes, as a rule, are hogged; the tails, in some instances, are neatly clipped; and, as in the retinues of Indian Princes to-day, the legs are sometimes adorned with bangles and ornaments (**Plate** 33). Horses are also harnessed to springless chariots, the [illegible] modern counterparts of which are the machines drawn by elephants and camels in some parts of Rajputana (**Plate** 49).

Both deer and antelopes are represented; the latter more frequently (fig. 24). The general colouring of the black-buck is correctly given, but the spots of the *chital* are often added. A green deer is painted in one place, and is an object of worship in another. Antelopes are shown free in the forest, and on carts as if being taken afield to be chased, like the animals that furnish sport to Her Majesty's Buckhounds and their followers (**Plates** 6, 83, 85, and 87). It must be confessed, indeed, that "sport," in the modern acceptation of the word, seems to have been even more popular in ancient times than now. Dogs are led in leash by hurrying huntsmen; rams are encouraged to fight, exactly as in any Indian town to-day; and it would appear that cock-fighting was a popular amusement (**Plates** 85 and 142.e).

The common hill monkey (**Plate** 86 and fig. 25), as well as the black-faced langûr (fig. 26), are painted with thorough appreciation of monkey character. In one picture a monkey has leaped on the back of a buffalo and is blindfolding him (fig. 27). This at first sight would seem to be a mere monkey-trick, sketched with the quiet humour that never failed the Ajantâ artists, but it is in reality a representation

Fig. 21.—The Chhaddanta Elephant, Cave X.

Fig. 22.—From Wall-Painting F, Cave XVII.

Fig. 27.—[illegible] Wall-Paintings.

of the *Mahisa-Jātaka*, when the Bodhisatta was born as a buffalo and teased by a wicked monkey. There is no trace of the superhuman feats attributed in poetry to Hanumān, the popular monkey god.

It is noticeable that the lion, and not the tiger, is the favourite wild creature; the latter, indeed, but seldom appears. Sometimes the lion is shewn in a jungle-cave of formal design, precisely as in early Persian and Italian art (**Plate 83**). It is possible that at the time when the caves were painted, the lion was more frequently seen in Western India than the tiger.

Fig. 24.—Antelope. From Wall-Painting, Cave X.

A striking jungle episode is an attack on two bears by hill people, who do not get the best of it. One of the animals lies asleep on his back, shading his eyes with a forepaw, as yet unconscious of its assailants, while the other has one of them tightly hugged, in defiance of those modern naturalists who say that bears never hug (fig. 28).

Another incident of the jungle is an attack by a pair of wolves on a white elephant. But though the animals are drawn with some spirit (fig. 29) they were not favourites and are not repeated. The camel appears only once (**Plate 56**).

The boar fills a place on medallions of a semi-heraldic character, (**Plates 143.h** and **147.21**).

The *hansa* or goose has always been associated with the lotus of Buddhism, and in Hindū poetry its flight was a symbol of the parting soul. At the Sānchi Tope geese are carved among lotus flowers, and the same motive is repeated in colour at Ajantā with surpassing grace

Fig. 25.—Monkeys. From Wall-Painting, Cave I.

Fig. 29.—[illegible]'s Monkeys. From Wall-Painting, Cave XVII.

and freedom (fig. 30). They are fed by devotees on the edges of ponds filled with lotus flowers, and in some places appear to be enthroned, while in others they fly free (**Plate 64**).

The peacock comes next among the birds and is frequently repeated (**Plates 60** and **86**). The vulture, kite, crow and adjutant are all indicated, but in a summary manner (**Plate 67**). Pigeons and parrakeets are more congenial subjects, and cluster about the eaves of houses, or shelter in clefts of the rock, and are kept in cages (**Plate 45**). As in all Indian work, the parrot is skilfully associated with ornament (**Plates 96, 105** and **123**). True to the character invariably ascribed to it, the owl appears as an omen of ill among the demon host of the tempter Māra (**Plate 8**).

Fig. 27.—Scene illustrating the Mahisa-Jātaka (?78). From Wall-Painting N, Cave XVII.

In addition to the mythical Nāga, or man-snake, the creature as it lives appears under the influence of the snake charmer; in the act of attacking an elephant; and as being captured by men (figs. 31 and 32).

The treatment of landscape by the early Italian masters has much in common with that of Ajantā work. The landscape in the "Three Maries at the Sepulchre" by Orcagna, and in the "Rape of Helen" by Benozzo Gozzoli, in the National Gallery, are nearly as conventional. Indeed, the background of Leonardo da Vinci's "*Virgin with the Holy Children*

Fig. 28.—Bear Hugging a Man. From Wall-Painting P, Cave XVII.

Fig. 29.—Wolves. From Wall-Painting, Cave XVII.

attended by an Angel" is almost as artificial. At Ajantâ, when rocks and hills are intended, masses of rectangular forms are piled up in fret-like convolutions, from the neatly squared and folded crevices of which sprays of flowers and foliage spring. Among these are placed jungle people resembling Bhils, and wild animals and monkeys in great variety (**Plates 14, 21, and 35**). Water is no less formally indicated, sometimes by markings like basket-work, in others by flowing wave scrolls; but fishes, tortoises and mermen are generally added to prevent mistakes (**Plate 34**). Clouds are represented by folds and masses of rounded forms shaded with brown, blue or gray (**Plates 21, 31 and 60**). Similar cloud-forms, resembling that constant element in Persian work known as the "Tartar cloud," are constantly used in the ornamental painting of ceilings, &c. (**Plate 129** *b*), and there is a profusion of that

Fig. 30.—From Painted Ceiling, Cave II.

series of cloud-like scroll-work which, with local differences, forms so large a part of the Buddhist ornament of China and Tibet.

As a curiosity, it may be noted that some of the figures and animals are painted green. Not merely shaded with green tints, but solidly painted throughout in *terre verte*, the *sang sâbz* of the Indian colourist (**Plates 6 and 8**). Our photographs, of course, take no note of this apparent freak, which, like some other oddities in Hindu work, may have originated in the anxiety of the craftsman to give a literal rendering of some authoritative poem or record. All early literature is vague in colour nomenclature. Lot, according to an Arab authority, was of a green complexion; and Krishna was blue and is always painted so. Indian poets, too, have from the earliest period recognised the existence of a greenish tinge on the faces of women, and have sung its praises in many lyrics. As a matter of fact, this tinge is common enough among the higher castes, both Muhammadan and Rajput. The Ajantâ artist, in his downright fashion, has taken the expressions of preacher or poet *au pied de la lettre*.

Fig. 32.—From Wall-Painting, Cave I.

The weapons are all of primitive forms. Shields are usually oblong in shape, boldly curved in their *longer* dimension, covered with wicker or mat-work patterns, and fringed with hair or silk. In all respects, save the unusual curvature, they strongly resemble the wooden, cane-bound shields of the Dyaks of Borneo in the India Museum (figs. 33*a* and 34, and **Plates 6 and 79**). Round shields are also given, bearing grotesque masks, fringed with tufts or tassels, and slung over the shoulder with quite modern straps and buckles (figs. 33 *b*, 35, 36, and **Plate 33**). In Cave X. appears a curious buckler, triangular in form, probably convex on its exterior face, and ornamented with apparent heraldic devices (fig. 33 *c*).

Swords are most frequently of the early form, with the concave edge sharp; useful only for a chopping blow, like the Greek leaf-shaped

Fig. 33.—Shields. From Wall-Paintings.

kopis, or the modern Gurkha *kukri*, which is a survival of this ancient type (fig. 37 *a*). Other swords are straight (fig. 38), with a hilt resembling that of the Malay *krîs*, or that of the Western India hill-man's chopper (fig. 37 *b*). A dagger of frequent occurrence is almost exactly like a weapon now used in Chitral, and among the Siah Posh Kafirs (fig. 37 *c*). The *langue de bœuf* or cross-hilted *katâr*, which is supposed by some to be a peculiarly ancient Hindu weapon, howhere appears. Rakshâsas and demons brandish a sort of small bill or chopper (fig. 37 *d*). Battle-axes are of the familiar forms here indicated (fig. 37 *e*). A short thrusting spear, with a heavy knob near the wielder's hand, is frequently shewn, as well as the long lance, to which a banneret is sometimes affixed (figs. 37 *f* and *g*).

Fig. 31.—Sharp attacking Elephant. From Wall-Painting, Cave X.

Fig. 34.—From Wall-Painting, Cave XVII.

Fig. 35.—Shield and Sword. From Wall-Painting, Cave II.

Fig. 36.—Shield. From Wall-Painting, Cave I.

Fig. 38.—Sword. From Wall-Painting II, Cave XVII.

Swords and maces are always part of the equipment of Oriental soldiers (fig. 41). The *ankush*, or elephant goad, is similar to those in use at the present day (figs. 42 *a* and *b*). Banners and ensigns, although painted in somewhat sombre colours—green, brown and grey—were important parts of military pomp. At the top of a slender staff, about eight or nine feet long, is a bordered disc, probably of metal, with three yak or horse-tail tassels at the top and sides. Below this hangs a short horizontal bar, from which floats a longitudinally striped swallow-tailed banner, about six or eight feet long (**Plate 69**). In some cases the head of the flag-staff is an ornamental spear with turned mouldings (**Plate 80**). Sometimes a narrow scarf is tied to a staff bearing but a single horse-tail, the two ends enriched by cross stripes hanging in fluttering folds (**Plate 83**). The umbrella was also an emblem and an ensign, and probably had a bamboo frame-work akin to that of the Chinese umbrella; it was gaily coloured, decorated with richly patterned cloth streamers, and hung with garlands of white jessamine flowers (**Plates 6, 39** and **73**). Fly-flaps, in all essential points, are those of to-day, made of either horse or yak-tails set in ornamental handles (**Plates 5** and **55**). Fans are of three kinds, the most frequent being a square of mat, or other fabric set on a handle—the "Peshawar pankha" of this date; the pole fan, wielded with two hands; and the familiar crescent-like form (figs. 43 and 44). All are as modern as they are ancient.

Bows are of two forms—the simple of one piece, and the classic double-curved bow probably built up with three (figs. 39 and 40). Bow-making is an art that has never ceased out of the land; painted bows, similar to those shown, are still made in remote parts of India. The *vajra*, or thunder-bolt of Indra, which is an important symbol in Tibet and further eastward, is sometimes shown (fig. 37 *h*). Quivers are shown both square and round, of the familiar European form, with no trace of the pendent flap of the quiver carried by the Bhils of Rajputana to-day (**Plates 73** and **83**). The *chakra*, or war quoit of Northern India, is a simple flat quoit with a sharp outside edge. Here it has a voided cross in the centre (fig. 37 *i*).

Fig. 37.—Weapons. From Wall-Paintings.

With much military and courtly display there seems to have been less music than would content the crowds of the modern East. There are no trumpets, but only the conch shell (fig. 45)—which also figures as a sacred emblem—and the flute. The *vina* or guitar with many strings (fig. 46) and the *ektara* or one-stringed banjo (fig. 47) represent stringed instruments, while the cylindrical drum of earthenware or painted wood, the tambourine, and the cymbals complete the orchestra (fig. 48 and **Plate 6**). There is no sign of the violin and bow. The short sticks, struck in unison as a dance accompaniment, scarcely count as music. They have been heard in Western India through many centuries to this day, and duly appear at Ajanta.

Fig. 39.—From Wall-Painting P, Cave XVII.

In no detail is the intention of indicating diverse races and castes more clearly shown than in the rendering of costume. Hindus wear the *dhôti*, to which reference has already been made as the unit of Hindû treatment of unsewn cloth in universal use. A narrow parallelogram of cloth, wound round the waist and passed between the legs, is secured in a fashion hard to describe in words, but perfectly convenient in practice. Princes, princesses, courtiers, *bhikshus*, soldiers, waiting maids and worshippers, all wear the *dhôti*, which, to this day—although occasionally adopted by Muhammadans as undress—remains a distinctively Hindû garment (**Plates 8** and **55**). The fabric is shown as elaborately ornamented with bands and stripes, richly patterned (**Plate 6**), sometimes for the whole length, but more commonly at the ends only. In domestic scenes the Princes wear nothing but the loin cloth (**Plates 65** and **76**), but servants frequently appear in sewn jackets, while women wear bodices often covered with patterns.

Fig. 40.—Bow. From Wall-Painting.

Instead of the bodice—the Indian form of which has little or no back and seldom covers the shoulder—a bosom-supporting band is worn by many women (**Plates 5** and **6**). It is possible that foreign servants are indicated by the women who wear sleeved jackets that descend to the waist (**Plate 6**). A quaint, short jacket worn by elephant drivers and soldiers, resembles one now in common use among Hindû menials of lower caste (**Plates 71** and **79**). The narrow scarf with long free ends, which in these days is worn as a badge of gentility, is another distinctly Hindû item of dress of constant occurrence (**Plate 79**). With the exception of the figures in the older paintings in Caves IX. and X., which are the earliest, no turbans are shewn. Princes and nobles wear jewelled head-gear, and women a profusion of flowers and ornaments; soldiers and *khitmatgârs* or monks are mainly bare-headed; while foreigners, servants, and mendicants, wear a variety of "made" caps and hoods. Some of the latter are still extant; figure 49*a* is a pattern worn by devotees and some Hindûs as undress, and by children as a cold-weather hood. Other head-coverings are indicated in fig. 49.

Fig. 41.—Spear and Mace. From Wall-Painting.

Fig. 42.—Club and Elephant Goad. From Wall-Painting.

The turbans in Caves IX. and X. are interwound, in the ancient manner, with the long black hair of the unmistakeable aborigines who wear them (figs. 50 and 51).

Entirely different in character, and belonging to a [illegible] latitude, are the tailor-made garments in which Persians are dressed. A reference to **Plates 5** and **94** renders description unnecessary. The conical cap, with encircling roll, is still in use among the Parsees (fig. 49*c*); and the fashioned coat, with its parti-coloured and embroidered insertions, is familiar in durbars; while the leg-bindings or *pattis* are the daily wear of some of our frontier regiments—and all belong, broadly speaking, to Persia.

Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy pillars, and worn by men and women. Hindû poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalised jewelry should come to be a regular element of painted and carved architectural ornament (**Plates 6**, **10**, and **13**). Beaten work, twisted wire and filigrain, seem also to have been common, and were skilfully combined with stones (figs. 52 and 53). Some of the tiaras worn by Princes are nothing short of splendid in their elaboration (**Plates 16** M, **51** and **52**). After tiaras and the head ornaments worn by women (figs. 4, 5, 9, and 11) may be ranked the jewelled baldric worn diagonally across the body from the left shoulder, which probably enclosed the canonical Brahmanical cord, *jânen* or *upavîta* (**Plates 16** M and **76**). This was not worn by the women, whose girdle encircled the hips, and was clasped in front by a brooch or buckle (**Plate 55**). A similar belt was worn by men, but not so low down (**Plates 14** and **88**). In Western India the silver chain belt, with a clasp and pendants in front, is still worn. The nose-ring nowhere appears, and there are no toe-rings; but ear-rings, necklaces, armlets, bracelets, anklets and finger-rings adorn both men and women, nor is there any end to their variety of design (figs. 9, 11, 12, and 53). Ribbons and ties of silk or cotton are combined with necklaces and other ornaments; their fluttering fillet ends are unlike anything now in use, plaited braids and tassels being preferred (**Plate 55**). The massive and primitive character of the ornaments worn by the figures in Caves IX. and X. are in strong contrast with the Hindû work clothed above. (**Plate 37** and figs. 54 and 55).

Fig. 43.—Fans. From Wall-Paintings.

No more striking example of the fixity of Indian habits could be adduced than the *charpoy*, or four-legged cot—the universal seat, bed, couch or throne of the country. The turned pedestals or legs (**Plate 7**) are identical in form with those now made in thousands on the simple bow-string lathe. These legs support a frame, oblong or square, for either bed or seat, on which interlacing tapes are tightly strung. It is easy to add a back, which in Hindû work is always perpendicular, and the *sinhâsan*—royal seat or throne—is produced (**Plate 54**). An armless chair of this form is still part of the wedding outfit of Hindûs in Northern India. The addition of a pillared canopy results in a four-poster bedstead (**Plate 82**). Laced cushions and bolsters covered with striped cloth provide the needful ease. Footstools were of various patterns and much used (**Plate 47**). In cane or wicker-work, a circular mat of bun-grass for morning made, which is still one of the most familiar objects of the Indian interior. Curtains of patterned cloth were hung on cords in graceful folds, and serve as backgrounds in some of the pictures (**Plates 65** and **94**).

There is no appreciable difference from modern Indian fashions in the form of the earthen and metal vessels shown in domestic and ceremonial use (**Plates 7**, **10**, **75** and **85**). Flowers and garlands were carried on circular brass trays; milk pots were piled one on another; earthen jars were slung with knotted cords to keep eatables out of the reach of vermin, or to cool water (**Plate 85**), and spittoons were used precisely as now (**Plate 53**). The swinging thurible or incense-burner seems, however, to be superseded in these days by a chafing dish of

Fig. 44.—Woman with Pankha. From Wall-Painting, Cave XVI.

Fig. 45.—Blowing the Conch. From Wall-Painting, Cave II.

Fig. 46.—Vina. From Wall-Painting, Cave XVII.

Fig. 47.—From Wall-Painting in Verandah, Cave XVII.

hot coals borne in the hand. A few illustrations of the different shapes of vessels are given in figures 56 and 57.

Vivid testimony to the ancient foreign trade of India is borne by the representations of ships and boats. **Plate 34** shows a sea-going vessel with high stem and stern, and three masts, each surmounted by a truck, and carrying a lug sail. A sort of bowsprit, projecting from a kind of gallows on deck, is indicated with an outlying jib, square in form, like that borne till recent times by European vessels. The ship appears to be decked, and has ports. Steering-oars hang in sockets or rowlocks on the quarter, and eyes are painted on the bows. The wood-work on the deck and two projecting platforms fore and aft are not very intelligible, and suggest that the artist has worked from diagrams by unskilful hands, or verbal descriptions (fig. 58). In another design heavy oars are shewn (**Plate 72**); and a third is like the heraldic lymphad, with painted eyes at stem and stern, a pillared canopy amidships, and an umbrella forward; the steersman being accommodated on a sort of ladder, which remotely suggests the steersman's chair in the modern Burmese row-boat; while a rower is in the bows (fig. 59).

Artists will be interested in work which, while decorative in treatment, faithfully preserves essential characteristics of the plant. Here shown (**Plate 15**). The banana naturally is a favourite subject. **Plate 31** gives the fully expanded leaf tattered and rent by the wind, and the half-opened leaf-sheath with its vigorous upward growth. In the same picture a betel-nut palm is skilfully foreshortened. The graceful *asoka* or *devadaru* with its rounded flower head and drooping foliage (**Plate 21**), the *palâsa* (**Plate 63**), the banian (**Plate 41**), and the *pipal* (**Plate 9**)—the most familiar and beautiful of Indian trees—are drawn with the appreciation of their growth and habit that might be expected from men who regarded them as sacred (fig. 60). In ornament the lotus—blue, white and pink (figs. 61, 62, 63, and **Plates 117** and **123**), the mango (**Plate 111**, 60), custard apple[1] (**Plate 129**, 11), pomegranate (**Plate 122**, 9), gourd, and other fruits and flowers, furnish themes for decorative fantasies which always fill their appointed spaces effectively (**Plates 96 to 131**).

Fig. 48.—From Wall-Painting, Cave I.

There are points worthy of note in the simple technique of the Ajanṭâ paintings which have outlasted works wrought by costly and laborious processes that promise almost absolute permanence. It is impossible to treat of wall painting without reference to Italian fresco, the most durable form of the art known to Europe, especially the true fresco, the *fresco buono* of Italian artists, where a piece of painting must be completed on a wet and freshly-laid stucco ground before

Fig. 49.—Head-Dresses. From Wall-Paintings.

[1] Some authorities assert that the custard apple, *Anona squamosa*, is not indigenous, but was introduced, in the beginning of the 16th century A.D., by the Portuguese from the West Indies; and, therefore, the fruit represented at Ajanṭâ, and in other Buddhist remains, cannot be it. The Portuguese may have brought it from the West Indies, but it does not follow that it was not previously in India. The fact of Buddhists naming the two varieties of the custard apple, Ramphal and Sikphal, after one of their favourite gods and his consort, shows that the fruit was known to them from very early times. The fruit represented in Plate 122, No. 9, is undoubtedly, very like the custard apple. That it was, it possibly may, as suggested to me by the Revd. A. K. Nairne, be the fruit of the large extinct Indian tree known being represented at Ajanṭâ in all stages of its growth. On the subject the late General Sir A. Cunningham remarks: "My identification of this fruit amongst the Mathurâ Sculptures has been contested on the ground that the tree was first introduced into India by the Portuguese. I do not dispute the fact that the Portuguese brought the custard apple to India, as I am aware that the East India Company imported hundreds of grandstones into the sandstone belt of Chunâr, etc., for the purpose of decorating the grounds about their country seats in Newcastle. I have now travelled over a great part of India, and I have found such extensive and such widely distant tracts covered with the wild custard apple that I cannot help suspecting the tree to be indigenous. I can, moreover, appeal to me of the Bharhut Sculptures for a very exact representation of the fruit and leaves of the custard apple. (*The Stûpas of Bharhut*, p. 47). I may add that I have seen the wild custard apple in the neighbourhood of the Ajanṭâ Caves.

Fig. 50.—From Wall-Painting II. Cave IX.

Fig. 51.—From Wall-Painting, Cave IX.

Fig. 52.—From Wall-Painting II. Cave IX.

another piece can be prepared. This was in Mr Fergusson's mind when he wrote:—

"I looked very attentively at these paintings to try and discover if they were fresco paintings, or mere water-colours laid on a dry surface, but was unable to decide the points: the colour certainly is in some cases absorbed into the plaster, and I am inclined to think they may have been painted when it was first laid on, and consequently moist; but I do not think it could have been done on the modern plan of painting each day all the plaster laid on that day."

Here, as usual, the learned historian of architecture was right in his surmise. The Indian practice of wall painting at Ajantâ, as elsewhere, is in fact a combination of tempera with fresco. The hydraulic nature of Indian lime, or *chunam*, makes it possible to keep a surface moist for a longer time than in Europe, and the Indian practice of trowelling the work—unknown in Europe—produces a closer and more intimate *liaison* between the colour and the lime, and a more durable and damp-resisting face, than the open texture of European fresco. The art has been practised all over India since the time of the Ajantâ frescoes, and to this day houses, mosques and temples are thus decorated. The modern method is first, to spread a ground of coarse mortar (*chunam*) of the thickness of from half to one inch on the wall. This is allowed to stand for a day. If, on the next day, the ground is too dry it is moistened, and then tapped all over with the edge of a small piece of wood, of triangular section, to roughen it slightly and give it a tooth. Then, with a coarse brush, a thin coating of fine white plaster (*chunam*) is applied, and the work is allowed to stand till the next day, being moistened all the time. If the painting is to be highly finished, the ground is carefully smoothed with a small, flat, iron trowel, about the size of a dessert spoon, which produces a surface, on which the design is first sketched or transferred by pouncing from a perforated drawing on paper, and then painted. The outline is usually put in first in brown or black; local colour is filled in with flat washes, on which the details are painted. The colours are ground with rice or linseed water with a little coarse molasses (*gur*), and water only is used in painting. Then, when the painting is completed, it is again rubbed over with the same small trowel. In much of the later work advantage is taken of the peculiar wax-like texture of the *chunam*, when it approaches "setting," to draw white lines or put in sharp white touches by scratching or cutting into the coloured parts, as in Italian *Sgraffito* work. It is noticeable, however, that at Ajantâ there are no lights or lines scratched out or incised. It is considered absolutely necessary that the ground should be kept damp from beginning to finish, so that the plaster is not allowed to set until the completion of the picture. When once the smoothly-trowelled surface is dry it bears a distinct sheen or gloss, and the colours withstand washing.

Between the methods of modern India and that employed at Ajantâ, the only difference is that instead of a first coat of mortar, a mixture of clay, cow-dung and pulverised trap rock was first applied to the walls and thoroughly well pressed into its surface, where the small cavities and air-holes peculiar to volcanic rock, and the rough chisel marks left by the excavators, acted as keys. In some instances, especially on the ceilings rice-husks were used. This first layer—which, according to our modern notions, promises no great permanence—was laid to a thickness varying from an eighth to three-quarters of an inch, and over it an eggshell-thick coat of fine white plaster was spread. This skin of plaster, in fact, overlaid everything—mouldings, columns, carved ornaments and figure sculptures—but, in the case of carved details, without the intervention of the layer of earthen rough-cast; and, from what remains, it is clear that the whole of each cave was thus plaster-coated and painted. The texture of the volcanic trap rock, which is at once hard, open, impervious to damp and yet full of air-holes, is especially suitable for this treatment. Great pains were taken with the statues of Buddha; one in the small chamber to the right of the first floor of Cave VI. is covered with a layer of the finest plaster an eighth of an inch thick, so painted and polished that the face has the smoothness and sheen of porcelain.

It will be seen that a parallel to the technique of the Ajantâ paintings is scarcely to be found in the Italian frescoes. But it is evident from specimens of Egyptian work in the British Museum, that loam or clay mixed with chopped straw formed the substratum over which, as at Ajantâ, a layer of fine plaster was laid to receive the final painting. It may not be impertinent again to point out the exceeding simplicity of the Indian and Egyptian methods, which have ensured a durability denied to more recent attempts executed with all the aids of modern chemical science.

Samples of the painted wall surface were submitted to the chemical analyser to the Government of Bombay, who reported that:—"The specimens presented three distinct parts: (*a*) a reddish friable earthy layer of varying thickness, constituting a sort of ground, which appears to have been plastered over wall or ceiling to make a surface for painting on; (*b*) a thin white coating covering this ground and lying between

Fig. 53.—From Wall-Painting, Cave I.

Fig. 24.—From Wall-Painting H, Cave IX.

it and the colours, thus forming the actual surface on which the colours appear to have been applied; and (*c*) the colour employed in executing the painting.

"The first of these—viz., the earthy ground—varied considerably in thickness in the specimens forwarded. In some it was less than one-eighth of an inch; in others, more than a quarter of an inch. In all the specimens it readily crumbled under the fingers. It appeared to be composed of red ferruginous earth and clay mixed with some fine, gritty, sand-like, silicious powder insoluble in acids. Some carbonate of lime was also present, and under the microscope an abundance of vegetable fibres could be recognised.

"The very thin white layer covering the ground, just described, not effervescing with acids, was free from carbonates. Its principal constituents appeared to be sulphate of lime and white silicious matter insoluble in acids.

"The principal colours present in the specimens submitted were (1) white; (2) various shades of red; (3) dull green; and (4) a light ultramarine blue. As far as could be made out from the small quantities available, the white appeared to be of similar composition to the white layer noticed above as underlying the colours, no zinc, baryta, or lead could be detected in it. The various shades of red were all iron reds; no mercury or lead could be detected in them. In some places a kind of light pink, and in others a sort of cream colour, appeared to have been produced by a mixture of these reds with the white before described. The dull green was peculiar in character; it seemed to be entirely composed of a finely powdered silicate containing iron. Lastly, the blue had all the character of ultramarine.

There is evidence to show that nearly all the rock-cut temples in India were decorated by this system. At Bhāja and Bedsā the whole of the *Chaitya* caves were coloured, and at Kārlē remains of painting are found on several of the columns and on the *dāgobā* in the great *Chaitya* hall. The *Chaitya* cave at Kānhēri shows colour on the columns and on the walls of the aisles, and the figures have been coated with stucco and painted. In the ceilings and pilasters of Cave X., at the same place, are remains of grounds prepared to receive colour. The important series of caves at Elurā were nearly all coloured. Particularly noteworthy is the interior of the upper storey of the Jaina cave, Jagannātha Sabhā, where the character of the work is so strikingly like that at Ajantā, that it might have been wrought by the same hands. As Brāhmanism, Jainism, and Buddhism flourished side by side, the similarity is not surprising. We find the Buddhists adopting the art, and many of the forms and symbols of the Brāhmans, just as the Romans adopted Greek, and the early Christians Classic art. The ceilings of the aisles are divided by bands of frets and ribbons into squares filled with figure subjects and ornament as at Ajantā, and that of the hall is composed of concentric circles filled with conventional ornament interspersed with figures, like Cave XVI. at Ajantā. In some places the upper surface has peeled, revealing an under layer of painting much purer and fresher than the time-discoloured upper coat. At the Indra Sabhā the same thing is seen; showing that at Elurā, as at Ajantā, some of the caves have been twice painted. A peculiar feature of the Elurā work is the remarkable sharpness and finish of the carved ornament. These qualities are entirely destroyed by the plaster covering, and the question arises whether the original designers intended carvings finished so highly to be coated with stucco. It seems likely that at Elurā plaster and colour were additions of a later age.

Fig. 25.—From Wall-Painting H, Cave IX.

The paintings in the Bāgh caves in the south of Malwa must have been originally as fine as those at Ajantā, to which they were similar in style, composition and execution, though all that now remains are fragments.

It may not be irrelevant to add that [illegible]inting is an almost constant feature of Buddhist shrines in [illegible]ring countries. At Kandy in Ceylon, for example, at the famous sacred "eye-tooth,"—the wall[illegible]mple Dalada Mālighāwa—or "the principal hells, where evil-doe[illegible]e coloured pictures of the eight passage from one existence [illegible]ergo purgatorial torments in their impaled on red-hot iron sp[illegible]ther; and are cut in pieces by demons, in two, crushed between ro[illegible]tasunder with glowing tongs sawn in 1889, described and g[illegible]consumed by flames. Mr. A. Murray, pictures discovered in a cave[illegible]fac-similes of fragments of Buddhist Ceylon; where the technique[illegible]in the fortress of Sigiri, the Lion-rock, in of painting, down to the prep[illegible]of the plastering, the subjects and manner been noted, is often used at[illegible]ominance of green—which, as has already identical with the Indian wo[illegible]Ajantā for figures and animals—are almost

Mr. Murray writes:—"Th[illegible]k figures are of life-size, many being naked to the waist, the rest of the [illegible]form being hidden by a representation of clouds. They are arranged[illegible]either singly or in pairs, each couple repre-senting mistress and maid[illegible]the latter being of darker hue and in the act of offering the sacred lotus[illegible]flower on a tray to her mistress. The maid in each case wears a jack[illegible]t exactly similar to that used by Tamil girls of the present day. The[illegible]ladies are bedecked with jewels, but the bosom is left uncovered. Th[illegible]jewellery is of a pattern now usually worn by Tamils, from the la[illegible]e circular ear-rings to the *'tali'*—equivalent to our wedding-ring[illegible]worn on a circlet round the neck. The form of head-dress is un[illegible]losing, and in some respects artistic. The drawing of these figures is[illegible]far superior to the conventional productions of native artists of the pr[illegible]esent day. The freshness of the colouring is wonderful, and it is curio[illegible]that green predominates. In some portions of the roof more expose[illegible]to the elements, the plaster has fallen away, affording a fair indica[illegible]of the method by which it was attached to the rock. This wa[illegible]chiselled to a smooth surface, then a layer of finely temper[illegible]mixed with rice-husk and straw applied half an inch thick[illegible]this an equal thickness of plaster worked to an exceed-ingl[illegible]urface, upon which the paintings were executed."

[illegible] caves of Bāmiyān, situated in a valley on the chief road [illegible]l and Turkestan, were also stucco plastered and painted. Ca[illegible]Colonel) Maitland, of the Afghan Boundary Commission, has [illegible]these caves in the *Journal of the Royal Asiatic Society*, Vol. [illegible] p. 348; but they have often been noticed, especially by Lady Sa[illegible]whose daughter (Mrs. Sturt) copied some of the paintings. The larg[illegible]figures there were also plastered and coloured. Mr. W. Simpson describes in the same Society's *Journal*, Vol. XVIII., p. 101, the Budd[illegible]hist caves in the Jelalābād Valley, which were thickly coated with pla[illegible]ter and painted with figures and ornament.

In T[illegible]bet the interior of the temples is covered with plaster, and decorat[illegible]d with paintings of episodes in the life of the Buddhas, or pictures[illegible]of gods with dreadful countenances. The art of fresco painting is prac[illegible]sed by a particular class of Lam a called Pon, who reside in Lhāssa[illegible] when these services are not required for country temples;[1] and Sir Ri[illegible]hard Temple mentions that the interior of the temple at Tashidi[illegible]ng, in Sikkim, is covered with frescoes illustrating the punish-ment i[illegible] the various hells, some of which would be suitable for illus-

[1] Schlagintweit's "Buddhism in Tibet," p. 180.

Fig. 56.—Different Shapes of Vessels.—From Wall-Paintings.

trations of Dante's "Inferno."[1] The late Mr. Brian H. Hodgson says that the walls of sacred edifices in Tibet are literally covered with pictures;[2] and Dr. Waddell describes the interior of a temple in Sikkim as a mass of rich colour, the walls being decorated by pictures of deities, saints, and demons, mostly of life size, but in no regular order; and the beams are painted red, picked out with lotus rosettes and other emblems. The brightest colours are used, but the general effect is softened in the deep gloom of the temple, dimly lit only by the entrance door."[3]

It is clear that wherever Buddhism prevailed the art of painting flourished, and early records and traditions show that it was systematically studied and practised.

Fâ-Hian (about 399 A.D.) relates that certain kings sent artists to copy the likeness of Buddha which had been left in a cave. I give the whole passage here:—"South of the City of Nagarahâra there is a cavern; it is in the south-west side of a high mountain. Buddha left his shadow here. At a distance of ten paces or so we see it, like the true form of Buddha, of a gold colour, with the marks and signs perfectly clear and shining. On going near to it, or far off, it becomes less and less like the reality. The kings of the bordering countries have sent able artists to copy the likeness, but they have not been able to do so."[4] From this description I have no doubt that the "shadow" was a veritable portrait painted in colour, on the wall of the cave, with such skill that the artists failed to copy it. The reference to [illegible] the light golden-brown tint of the Ajantâ figures—and [illegible] of view from which the picture should be seen, indicate [illegible] a painting.

Fâ-Hian further says that he remained at Tâmralipti for [illegible] years, writing out copies of the sacred books (*sûtras*) and drawing [illegible] *image-pictures*. In the travels of Sung-Yun (518 A.D.) it is recorded that within the temple of the white elephant, to the north of the city of Varusha, is a picture "of the prince (Wessantara) and his wife, and the figure of the Brâhman begging the boy and the girls. The Tartars seeing this picture could not refrain from tears;"[5] which shows that it was very realistic and pathetic. Hiwen Thsang mentions that artists from Baktria were employed to paint the Buddhist *vihâras* during the time of Kanishka Raja of Gandhâra, and that the convent of Shi-lo-kia (Serika) was celebrated for its mural paintings.[6] A large painted figure of Buddha is thus referred to: "On the southern side of the stone steps of the great Stûpa (built by king Kanishka) there is a painted figure of Buddha, about sixteen feet high. From the middle upward there are two bodies: below the middle, only one. The old tradition says: In the beginning there was a poor man who hired himself out to get a living; having obtained a gold coin, he vowed to make a figure of Buddha. Coming to the Stûpa, he spoke to a painter and said, 'I wish now to get a figure of Tathâgata painted, with its beautiful points

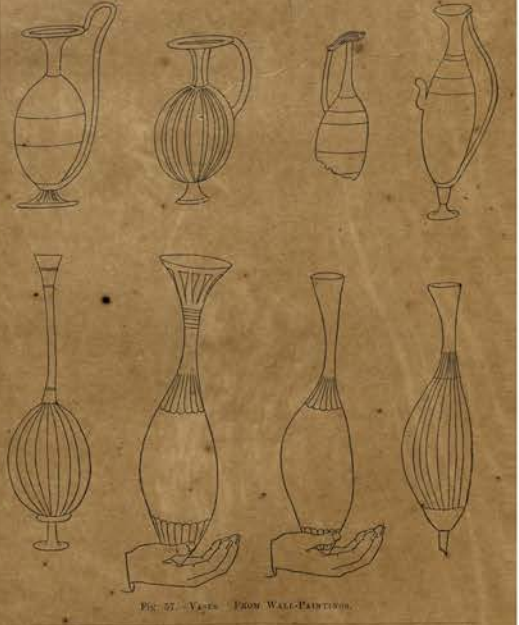


Fig. 57.—Vases.—From Wall-Paintings.

[1] Journal, Vol. II., p. 294.
[2] "Government of India Records," XLVII., p. 31. His copies of Buddhist paintings, now in the Institute of France, might well be published.
[3] "The Buddhism of Tibet," p. 290.
[4] Beal's "Buddhist Records," Vol. I., p. 27.
[5] Beal's "Buddhist Records," Vol. I., p. 102.
[6] Ibid, Vol. I., p. 58.

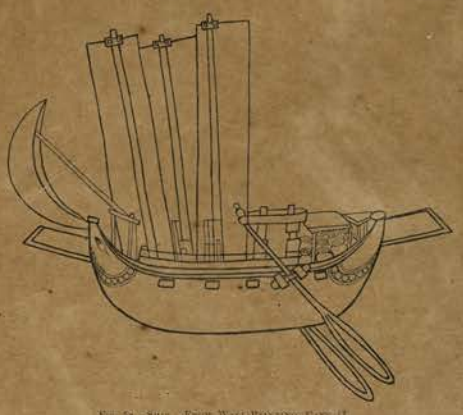


Fig. 59.—Ship. From Wall-Painting, Cave I.

of excellence, but I only have one gold coin; this is little enough to pay an artist. I am sorry to be so hampered by poverty in carrying out my cherished aim.' Then the painter observing his simple truth, said nothing about the price, but promised to set to work to finish the picture. Again there was a man, similarly circumstanced, with one gold coin, who also sought to have a picture of Buddha painted. The painter having received thus a gold piece from each, procured some excellent colours (blue and vermilion), and painted a picture. Then both men came the same day to pay reverence to the picture they had had done, and the artist pointed each to the same figure, telling them, 'This is the figure of Buddha which you ordered to be done.' The two men looking at one another in perplexity, the mind of the artist understanding their doubts, said, 'What are you thinking about so long? If you are thinking about the money, I have not defrauded you of any part. To show that it is so, there must be some spiritual indication on the part of the picture.' Scarcely had he finished when the picture, by some spiritual power, divided itself (from the middle upwards) and both parts emitted a glory alike. The two men with joy believed and exulted."[1]

Again, it is stated that in the convents of the western world, a figure of the mother of the demons called Hârite, who became an *upasikâ*, or lay disciple, was painted on the wall holding a child, and below sometimes five, sometimes three others, in the foreground.[2]

The works of Mâni, a famous Persian painter, who lived (240 A.D.) chiefly in Turkestan, may have exerted some influence on Indian artists. He exhibited a set of pictures called *ertâng or arzhang* Mâni, which he painted in a cave, and said he had brought from heaven.[3]

Fig. 60. Pleasure Boat. From Wall-Painting, Cave I.

[1] Beal's "Buddhist Records," Vol. I., p. 102.
[2] Beal's "Buddhist Records," Vol. I., p. 110, Note 86.
[3] "Dabistân," Vol. I., p. 305, Note 8.

Fig. 61.—Betel-nut Palm (*Areca Catechu*). From Wall-Painting, Cave I.

When the Arab, Muhammad Kâsim, was conquering Sindh (713 A.D.) a deputation of Hindûs came to ask if they might take portraits of him, and of some of his officers,[4] which shows that there were artists then in practice in India.

An interesting account of Buddhist artists, showing the prevailing ideas regarding them, and the impression which their work produced at the time, is given in Târanâtha's *History of Buddhism* (1608 A.D.), from which it will be seen that there were recognised schools of painters in India, as in Europe in the fourteenth, fifteenth, and sixteenth centuries. Târanâtha says that "in former days human masters, who were endowed with miraculous powers, produced astonishing works of art. It is expressly stated in the Vinaya-âgama and other works that the wall-paintings, &c., of those masters were such as to deceive by their likeness to the actual things depicted. For some centuries after the departure of the Teacher many such masters flourished. After they had ceased to flourish many masters appeared who were gods in human form; these erected the eight wonderful *chaityas* of Magadha, the Mahâbodhi Manjusrîmulabhisvara, &c., and made many other objects. In the time of king Ashoka, Yaksha artisans (a race of demi-gods or supernatural beings) erected the *chaityas* of the eight great places, the inner enclosure of Vajrâsana, &c. In the time of Nâgârjuna also many works were performed by Nâga artisans. Thus the works of the gods, Yakshas and Nâgas, for many years deceived men by their reality. When in process of time all this ceased to be, it seemed as if the knowledge of art had vanished from among men. Then for a long course of

Fig. 62.—The Small Blue Lotus (*Nymphæa Stellata*).

[4] Reinaud's "Fragments Arab and Persian," XXIII.

Fig. 62.—The Red and White Lotus (*Nymphæa Lotus*).

Fig. 63.—The Large Pink Sacred Lotus of India (*Nelumbium Speciosum*).

years appeared many artistic efforts, brought to light by the striving of individual genius; but no fixed school or succession of artists. Later, in the time of king Buddhapaksha, the sculpture and painting of the artist Bimbasâra were specially wonderful, and resembled those early works of the gods; the number of his followers was exceeding great, and as he was born in Magadha, the artists of his school were styled Madhyadesha artists. In the time of king Shilâ Vedana especially skilful delineator of the gods, born in Malwâ [illegible] Shrîgadhara; he left behind him paintings and other masterpieces like those produced by the Yakshas. Those who followed his lead were called the Old Western school. "In the time of kings Devapâla and Shrîmant Sharmapâla lived in Varendra (Northern Bengal) an especially skilful artist named Dhîmân; whose son was Bitpâlo: both of these produced many works in cast metal, as well as sculptures and paintings which resembled the works of the Nâgas. The father and son gave rise to distinct schools; as the son lived in Bengal, the cast images of gods produced by their followers were called gods of the Eastern style, whatever might be the birth-place of their actual designers. In painting, the followers of the father were called the Eastern school; those of the son, as they were most numerous in Magadha, were called followers of the Madhyadesha school of painting. So in Nepal, the earlier schools of art resembled the old Western school; but in course of time a peculiar Nepâlese school was formed, which in painting and casting resembled rather the Eastern types; the latest artists have no special character. In Kashmir, too, there were in former times followers of the old Western school of Madhyadesha; later on, a certain Hasuraja founded a new school of painting and sculpture, which is now called the Kashmir school. Wherever Buddhism prevailed, skilful religious artists were found, while wherever the Mlechchas (Muhammadans) ruled, they disappeared; where, again, the Tirthya doctrines (orthodox Hindûism) prevailed, unskilful artists came to the front. Although in Pukam (Burma) and the southern countries the making of images is still going on, no specimens of the works appear to have reached Tibet. In the south, three artists have had many followers: Jaya, Parojaya and Vijaya."[1]

But though it may be easy to recognise the legitimate descent of the art of Ajantâ, as a whole, from the vast body of Hindû work, it would be a task of some difficulty to trace its manifold affinities with that of foreign countries. The elements of design are spontaneously developed everywhere, but it is by more than elementary forms and lines that sources of inspiration so diverse as Greece, Persia and China are here indicated. Like the Indian craftsmen of to-day, I use these names broadly, but scholars may perhaps find in the Ajantâ work material for a more accurate definition of the connection of ancient Buddhistic art with the world outside India. It is plain that then, as now, Indian work was largely influenced by foreign ideas.

[1] Translated by Mr. W. L. Hedley, Ben. C.S., "Indian Antiquary," Vol. IV., p. 363.

THE BUDDHIST CAVE-TEMPLES OF AJANTÂ.

III.

DESCRIPTION OF THE PAINTINGS.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

In the following description I pretend to no knowledge that will unravel the critical difficulties by which the paintings are surrounded. Having studied each subject, I draw attention to what I conceive to be the motive for representation; point out the characteristics of each, and endeavour to describe those portions which are confused and indistinct, with the view of assisting scholars, versed in the history and legends of Buddhism, to identify and explain the subjects painted. More, it would be presumptuous in me to attempt. When the paintings were entire, the scenes probably showed successive incidents in a story, and this, now so seriously interfered with by the losses, renders it all the more difficult to interpret what is left, as we can no longer distinguish what belonged to different stages in a story.

The earlier published notices of the Ajantâ Caves and their paintings have already been mentioned. Subsequent accounts referring to the latter may also be indicated. For Mrs. Speir's (afterwards Mrs. Manning) *Life in Ancient India* (1856) Mr. George Scharf engraved ten woodcuts[1] from Major Gill's copies of the paintings, then at the Crystal Palace—some of them only small portions with one or two figures. These illustrations were reproduced in the enlarged edition, published in 1869, as *Ancient and Mediæval India* by Mrs. Manning; but in neither work was much said about the paintings. A detailed account of these was given in Dr. Burgess' *Notes on the Buddhist Rock-Temples of Ajantâ, their Paintings and Sculptures* (Bombay, 1879). They have also been fully described by Mr. J. M. Campbell, of the Indian Civil Service, in the Bombay Government Gazetteer of Khândesh. In Fergusson and Burgess' *Cave-Temples of India* (London, 1880), pp. 280-346, a more general description of the paintings is interspersed in the account of the architectural features, and the footnotes contain references to all that had been previously written on the subject. The woodcuts from Mrs. Manning's work are also reproduced. In Dr. Burgess' *Archæol. Survey Report on the Buddhist Cave Temples* (London, 1883) some further details are given, with many illustrations of sculpture and architecture. Separate papers by the late Mr. Fergusson, Dr. Râjendralâl Mitra, &c., are referred to elsewhere.

PAINTINGS IN CAVE I.

This cave is one of the latest and most richly ornamented of the monasteries or *vihâras* (Vol. II, Plate 1). The whole surface has been covered with coloured decoration; though near the floor the work has been entirely destroyed by the rubbish allowed to accumulate. The surviving parts are of considerable interest, and are in a better state of preservation, especially the ceiling, than elsewhere.

The painting is by different artists, though there is a strong family resemblance in style and detail. The pictures in Plates 5 and 9 are undoubtedly by different men, as each is stamped by an individuality of its own.

PLATE 5.—This interesting scene is between the window on the right and the central door (Plate 4, S). A slim pale-skinned chief sits in *darbâr*, on a dais with an oval-shaped back, richly ornamented with coloured trefoils. At the angles are a couple of dragons' heads, and two small, cupid-like figures at the sides. The chief reclines in an easy position against a large bolster, the ends of his dress being carefully folded. He is receiving envoys from a foreign court. From the right, three fair-bearded men, dressed like Persians, in conical caps, approach him in a crouching attitude; the first bearing a string of pearls; the second, a jug or bottle; and the third, a large tray filled with presents. Behind the third is a man with a stick, probably the usher, partly turning round to speak to another Persian in the doorway, who advances with presents. Below, in a row, four figures are seated on the floor—two of fair and two of ruddy complexion. Three are dressed as royal personages in jewelled head-dresses; the foremost, a boy, has his right hand on a casket decorated with a row of elephants. In front of the man in the doorway is a foreigner in tightly-fitting tunic, trousers and stockings; with curly hair and conical cap, and a long straight sword buckled at his side. In front of him are three ruddy-complexioned figures, who, from the absence of jewelry, are probably servants. The attitude of the foremost, with his body bent forward, the left hand on his knee, while with the index finger of the right hand he enforces what he has to say to the chief, is quaint and amusing. His hair is tied in a knot at the back of the head. Above him, a fair man in a red turban, with his arms akimbo, complacently watches the proceedings; and in front of him, another fairer, with a rich head-dress and striped loin-cloth,—probably the master of the ceremonies,—carries a green stick. Behind, is a woman in a closely-fitting blue robe, and a white band round her bosom, holding a small cup in her left hand, and a bottle in her right. To her right, is a very fair woman with a fly-flap; and behind, another with a small square fly-flap attached to a long handle. Below, in front of the fly-flap bearer, is an hour-glass-shaped cane stool, upon which is placed a conical [illegible] on the opposite side of the throne stands another fly-flap bearer, richly coloured loin-cloth; and behind is the head of a woman looking from behind a column. Below the fly-flapper, a richly dressed young lady, with a breast-band, looks towards the chief; and behind her, against the pillar, is a female dwarf, of red complexion, with ear-rings. She has in her left hand a ball or fruit, and in her right a vase. Below her, seated cross-legged on the floor, with a bracelet on each hand, elaborate necklaces, rich head-dress, and large chignon, is probably, the queen, who holds a flower in her left hand, and has a tray on her lap. To her right, on the floor, is another tray, on which is a round box, with a tall vase beside it. In the foreground, in front of the throne, is the gracefully drawn back view of a fly-flap bearer seated on the floor, and beside her an elegantly shaped spittoon. The fragment below to the left shows a child with a peacock. Outside the palace, to the right, are the horses and retinue of the envoys. Some of the men are fair, others of a rich brown, while some are of a pale green complexion. This part of the picture was burnt at the India Museum, which accounts for its being in outline in the plate. The floor of the *darbâr* hall is strewn with flowers—a custom common in those days, as now, in the East.

The subject of this picture was supposed, by the late Mr. Fergusson, to be an Irânian embassy sent by Khosru II of Persia (591-628) to Pulikêsi II (609-640) of Mahârâshtra, whose capital was probably at Bâdâmi in South Kaladgi. Tabari, the Arabic historian, gives clear evidence of close relations between the two kings. The date would be about 625 A.D. Mr. Fergusson says, with regard to the members of the embassy, that they "are Persians is nearly certain from their complexion and general appearance, as well as from their costume, which is carefully contrasted with those of the Indians in the same picture. Whoever they were, they certainly are a people who inhabited the countries west of the Indus and south of the Hindû Kûsh, and who reached their destination on horseback, for their horses are shown in the picture. The most distinguishing feature in the costume of these messengers is the high conical caps they all wear. It is not, however, necessary to go back to the sculptures of Nineveh for examples of this form of head-dress, as Babu Râjendral proposes, as such are still worn by the Kurds, and other tribes in the north of Persia, at the present day. In fact, their whole appearance and dress are such as leave almost no doubt of their nationality, and so far confirm the inferences to be drawn from the narrative of Tabari." "Unfortunately, we are unable to judge," he goes on to remark, "of the personal appearance of Pulikêsi, as some ruthless destroyer has entirely removed from the wall the plaster on which his countenance was depicted, and it cannot now be recovered. But the general effect of the painted architecture of his

[1] With Dr. Burgess' permission, four of these woodcuts are reproduced in the present work (figs. 9, 18, 24, and 70).

palace, and the appearance of his court, still remain portrayed with a truthfulness that leaves little to be desired.[1]

Size of picture, 10 ft. 6 in. by 4 ft. 7 in. The copy was damaged by fire at the India Museum, South Kensington.

PLATE 6.—This scene is a part of a large picture between the second and third cell-doors in the left aisle (**Plate 4. L**), in which three distinct incidents are shown. On the left an entertainment is being given in the form of a *nâch*, or dance. One woman dances in the still approved Indian fashion, while two on her right play flutes. Three of those on her left beat drums of various shapes and sizes, and two clash cymbals. Behind, a woman stands watching the performance. The drums are identical with those of modern India. Behind, is a four-pillared pavilion; above, a corner of the *vertabh* of a palace; and below, the top of a canopy.

On the right is seen a chief issuing from the gateway of his palace, astride on the neck of his elephant, with the state umbrella borne over him, preceded by a youth and a noble on horseback, soldiers, musicians, and standard bearers. The youth on the prancing horse, over whom is carried the umbrella, is probably the chief's son. A man below shouts the titles of the chief. The banners and their staves, the swords, and curved chequered shields of the soldiers, are well illustrated in this scene.

The copy is in the India Museum, South Kensington.

PLATE 7.—This scene is on the back wall, between the left cell-doors (**Plate 4. I**). Above, on the right, is represented the ceremony of inaugurating a chief or *râjâ*, known as the *Abhisheka*, or lustration. The chief, who is seated on his throne (*sinhâsana*) in the pavilion called *Abhisheka-shâlâ*, or "consecration hall" of his palace, touches the auspicious emblems, which are borne on a tray by a female attendant, while two men behind, the *Abhishektri* or "consecrators," with white cloths bound round their heads, pour over him the hallowed liquid from two large ornamental vases (*chorâs*). Other [illegible] bearer and another man, probably a priest [illegible] regalia on a red and blue striped cloth, recites the *man* [illegible] and on the left, behind the pillar, a figure waves a fly [illegible] chief.

In the compartment to the left, a ye[illegible] sparently nude, stoops to take a tray which is carried on [illegible] female dwarf; while a man advances towards her, bearin[illegible] shoulder a large water-pot. Behind stands a man in a white tu[illegible] sleeved jacket, and white loin-cloth, leaning on his staff and [illegible] at the chief. Beyond, a woman brings a tray of flowers in to [illegible]f.

Outside the palace, to the left, are four devotees [illegible]hus, appealing for alms, which it is customary to distribute on the occasion of this ceremony. Near are two date palms, and behind, ban[illegible]na trees.

A similar scene is described in the life of Gautama. "When Shâddhodâna appointed Yashódharâ to be the principal queen of Siddhârtha, he placed them upon a mound of silver, and "poured the oil of consecration upon them from three conches; one of gold, another of silver, and the third a shell opening to the right hand; after which he bound upon their heads the royal diadem, and delivered over to them the whole of the kingdom."[2]

Another illustrating ceremony is represented in Cave XVII, **Plate 75**. At Bôrô-Budûr, in Java, the lustration of Buddha, seated cross-legged on a large lotus flower, is carved.[3]

In the lower part of the picture, a woman, accompanied by another, presents four children's heads in a salver to a devotee, who gazes at the heads while performing some rite. Below, two figures, with the hands in a supplicating attitude, appeal to the devotee.

Human sacrifices[4] were occasionally offered in place of the animal, at the great royal sacrifice, known as the *Râjasuya*, which was performed on the day appointed for the *Abhisheka* ceremony,[5] so that the heads in the salver may have some connection with the scene above.

A scene similar to this, with human figures in a four-legged vessel, is represented in the sculptures of Bôrô-Budûr.[6] Dr. Leemans, the editor of the *Bôrô-Budûr* plates, thinks that the scene represents some sort of purification analagous to baptism; whether, real, as in Christian churches, or ideal, as when the Salvationists talk of "souls in the fountain."[7]

To the right of this scene, but not included in the present work, is a large picture (**Plate 4. J**) in which a tall figure, perhaps Shâkra or Indra, with his consort Sachi and attendants; monkeys, peafowl, cherubs, angels, and heavenly musicians are represented.[8]

PLATE 8.—This picture, which is on the left wall of the ante-chamber to the Sanctuary (**Plate 4. X**), represents the temptation of Shâkya-Muni or Gautama by Mâra, "the destroyer, and lord of carnal desires." It is sculptured in Cave XXVI (fig. 64),[9] also at Bôrô-Budûr.[10]

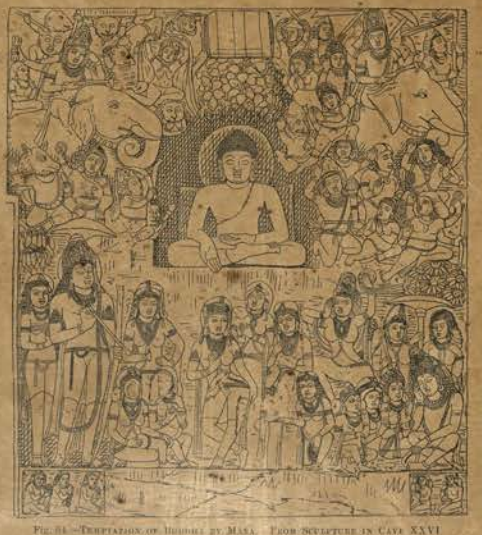


Fig. 64.—Temptation of Buddha by Mara. From Sculpture in Cave XXVI

and was a favourite subject, both of pictorial representation and of literary eloquence among the Buddhist writers, each of whom seems to have tried to excel all his predecessors in the elaboration of accessory horrors.

> "Then fell the night even as our Master sate
> Under that Tree. But he who is the Prince
> Of Darkness, Mâra—knowing this was Buddh
> Who should deliver men, and now the hour
> When he should find the Truth and save the worlds—
> Gave unto all his evil powers command.
> Wherefore there trooped from every deepest pit
> The fiends who war with Wisdom and the Light
> Arati, Trishna, Raga, and their crew
> Of passions, horrors, ignorances, lusts,
> The brood of gloom and dread: all hating Buddh,
> Seeking to shake his mind; nor knoweth one,
> Not even the wisest, how those fiends of Hell
> Battled that night to keep the Truth from Buddh.
> Sometimes with terrors of the tempest, blasts
> Of demon-armies clouding all the wind,
> With thunder, and with blinding lightning flung
> In jagged javelins of purple wrath
> From splitting skies; sometimes with wiles and words
> Fair-sounding, 'mid hushed leaves and softened airs
> From shapes of witching beauty; wanton songs,
> Whispers of love; sometimes with royal allures
> Of proffered rule; sometimes with mocking doubts,
> Making truth vain."[11]

In the centre of the picture, on a raised green dais (the conventional way of representing rock) is Shâkya-Muni, the future Buddha, seated in the usual manner, with folded limbs, the right hand extended, and the eyes half-closed, in a condition of abstraction. He wears his *Kashâya* robe, and a halo is around his head, above which foliage may be traced (very likely the Bodhi-tree, the sacred fig-tree). On the right of Shâkya-Muni is a woman, probably a daughter of Mâra, half reclining against the dais, on which her left hand rests; while her right is extended in a very expressive manner as she addresses the Buddha. Behind her, a little higher, is a long, curly-haired warrior in a striped loin-cloth (*dhôti*), and a cloak, loosely tied round the neck, which floats behind him. In his right hand is a long, straight sword, while his left arm is extended to its full length, with the hand bent back at a right angle, as if enforcing a warning to Shâkya-Muni. Above is a demon

[1] J. R. A. S. (N. S.) Vol. XI, p. 160.
[2] Hardy's "Manual of Buddhism," p. 152.
[3] "Bôrô-Budûr," pl. 134. "Deux Bhikshous le lavent avec l'eau sacrée du Gange," says Dr. Leemans, who considers the scene symbolical of the attainment of Nirvana.—Fr. transl. p. 103.
[4] Max. Muller's "Hist. Sansk. Lit." p. 408. Weber's "Ind. Studien (Bd. 3" p. 457; H. H. Wilson's Works, Vol. I, pp. 21, 264, and Vol. II, pp. 247-60. "Asiat. Res," Vol. V, pp. 371-80.
[5] Mrs. Manning's "Ancient and Mediæval India," Vol. I, p. 97.
[6] "Bôrô-Budûr," pl. 138.
[7] "Bôrô-Budûr," p. 310 and p. 331, Fr. transl.
[8] Burgess' "Notes," p. 13, No. 6.
[9] From Dr. Burgess' "Notes," pl. 20.
[10] "Bôrô-Budûr," pls. 160 and 110.
[11] "The Light of Asia," by Sir Edwin Arnold, p. 157.

(*rákshasa*), with the little finger of each hand thrust well into the corners of the mouth, the others drawing down the eyelids, reminding us of children's efforts at making "bogie faces." On its head is perched an owl, the symbol of destruction, and in its ear a small blue bell. Behind this demon is an animal like a tiger, with its head well thrown back, and ridden by a figure dressed in a blue chequered loin-cloth. Next to it, a green figure with a horse's head (*Kinnara*), holds a club in its right hand. A little behind, with a tiger-skin bound round her waist, is Kálí—the personification of Death—a thin, gaunt, old hag, with long, pendent breasts and well-exposed ribs; her left arm extended, she hurls defiance at Shákya-Muni, while in her right hand is a curved, hatchet-shaped weapon. She is a good representation of "the old witch" of popular tradition. In front of her is a warrior, with a long, straight sword, who appears to have cut his own throat by mistake in his effort to get at Gautama. Below is a very impish-looking face, and next a figure with a pig's head, holding a large ornamental club. Below are three figures in a line: the first, of a green colour, turns away from the fray, possibly under the conviction that further effort is useless; the second, entertaining the opposite opinion, is in the act of gathering all his strength to hurl a javelin at Shákya-Muni; and the third, with head-dress formed of a skull and blue feathers, is also aiming a javelin, and pointing with the finger of the left hand at Gautama. Immediately below these figures is one of a bearded warrior (all the others have shaven chins), clad in a tightly-fitting yellow coat, and a blue under-garment, bound at the waist by a belt, in which is a dagger. A striped blue shawl is tied round the neck, and a wreath decorates his head. On the left arm he carries a shield, and with his right hand he flourishes a blue scimitar. Next is a figure who has just discharged an arrow at Shákya-Muni. Below, two figures are too indistinct to be described. In the group of figures on the right of the picture, immediately on Shákya-Muni's left, is a woman in the same position as the one on the other side, but the attitude is more constrained and less graceful. Behind and above her is a warrior in a striped and chequered loin-cloth, a thin band round the waist, and a shawl tied round the neck, the ends of which float behind. He is aiming a blow with a club at the Buddha. Between him and Shákya-Muni is a large "bogie face," with huge mouth, teeth, and eyes; and above, another ghastly-looking face, with a blue snake issuing from its mouth. Beside it, a figure, with a blue-striped loin-cloth, hurls a spear at Shákya-Muni; and another, with a pig's head has a straight sword in its right hand, and in its left, a small circular shield. The row of figures above is very indistinct, but portions of two are visible—one green, and the other an animal with large open mouth and sleepy eye. On the right, midway down the picture is a richly bejewelled prince. A figure to his left holds over him the ennobling umbrella; while, below, a dwarf (*gana*) carries a standard. To the prince's right, and looking up into his face, is another dwarf, significantly displaying an empty quiver. The prince is in the act of walking away from Shákya-Muni, and from his action and the expression of his face, I take him to be Mára, who, finding that his devices are powerless, turns away deeply mortified, exclaiming, "How is it that I, who am able to hold in my power both Shákra and all the other *Devas*, have been defeated, with all my host of followers, by this Shaman of the Shákya race?" I am not sure as to the intention of the green figure behind, whether it is to cut down the prince in front; or whether, in his attempt to thrust at Shákya-Muni, his sword has clung to his hand, as the legend describes. In the corner below are portions of figures in a state of terror at the noise and confusion of the scene above. One turns away frightened, and stops his ears with both hands. Another has a small tortoise-shaped ornament suspended from the neck.

Below Shákya-Muni, and in front, are the daughters of Mára, two of them remarkable for a redundancy of jewelry and a scarcity of clothing, whom Mára bade use all their wiles to induce Gautama to relent and give way to his passions. "In obedience to their lord's command, they went, with mincing gait, towards the spot where the Bódhisattva sat beneath the tree, and, standing a short distance from him, proceeded to put into practice every ogling way and lacivious art they could. Some with dainty smiles to display their white teeth; some with eyes askance looking at the Bódhisattva; others stooping down before him, and looking upwards into his face; others drooping their heads so as to conceal their faces, and looking at one another; others with their hands toying with their breasts; others half uncovered with their breasts and hips bare; others, again, entirely nude; others walking to and fro, with their faces turning this way and that, and their eyes darting side glances. But, notwithstanding all these temptations, the Bódhisattva remained unchanged in face and appearance—tranquil and at perfect rest he sat,—even as the full moon when it emerges from the hands of Ráhu, the Asura Rája, pure and spotless; or the sun when first he scatters his dazzling rays to the morning; or as the lily that reposes on the placid waters: or as the brightness of the flame, firm as Mount Sumeru, so Bodhisat was unmoved, even as the iron walls that surround the Universe, without the least agitation, his heart and his mind at perfect rest, without fear or anxiety, and entirely self-possessed."[1]

The Ceylon version of this story is given in Spence Hardy's *Manual of Buddhism*, pp. 171-179.

This picture, when complete, covered the whole of the left wall of the ante-chamber, 12 ft. 9 in. by 8 ft. 4 in.; but 1 ft. of the top and 3 ft. 5 in. of the bottom have been entirely destroyed. The copy is in the India Museum, South Kensington.

PLATE 9.—This scene is on the left of the central door (Plate 4. T). A chief sits cross-legged, within a pavilion, on a low dais with a high back, richly ornamented with coloured bosses. He holds in his lap a blue and white bird, which resembles a pigeon. He appears to be conversing with the child seated on the floor, who has his arms crossed and looks up into the chief's face with an expression of child like trust. Above the child are two women in striped loin-cloths; she on the right carries a casket in her left hand. Her hair is gathered into a large chignon, jauntily fixed at the side of her head, and bound by a red and white striped cloth. To the left, two figures are engaged in conversation—one in a tightly-fitting coat of striped and chequered material bound with a striped waist-band, the hair being gathered up in a kerchief after the manner of Parsee women of the present time. The figure has the right arm extended, and the hand rests on a sill, while the left leg is raised and bent to support the left arm. Behind the chief stand a stern-looking old courtier, and a woman, who is attracted by the green figure sitting in the recess, with his finger to his nose. Before him is seated a figure with jewelled head-dress, who, by the action of his hands, appears to signify approval of the statements of the chief. Standing by the couch to the right of the chief is a green-coloured female with a fly-flap (*chauri*), in a striped loin-cloth. Below, a curly-haired boy brings a jug to the chief. A flight of five steps leads from the pavilion to the ground below, where a youth—with long, curly black hair, a jewelled head-dress, a bodice, and staff in his right hand—is saluted by three children. One carries in the left hand a platter, with a round, reddish mass upon it, resembling a cake. To the right can be traced a peacock, its reddish wings and spreading tail being visible. Further to the right is a group of five devotees (*Bhikshus*), in striped garments girt in at the waist with rope. The foremost with a beard and bald head is coarsely covered with curly locks, looks towards the youth with a firm, stolid expression. He has a string of *rudráksha* (*Elæocarpus lanceolatus*) seeds over his left shoulder, and another round his ear. In his left hand he holds a bowl, shaped like an open lotus flower; while over his right arm he carries a garment like the one he wears. Behind him, another devotee accosts the youth, with outstretched arm, carrying in the left hand the hermit's water-pot (*kundika*). To his right is another of a negro type of face, and behind, a greenish figure, with curly hair. Next, is one with fair complexion and long straight hair, parted in the middle, carrying three lotus-buds in his left hand. The drawing of the hand and buds are notable. This group of devotees is evidently concerned about the youth; whereas, the next two, of ruddy complexion—the foremost with a beard—are attracted by something below. One has a large white flower in his right hand; the other, a leaf-full of flowers. Further to the right, a woman, with her hands in a supplicating attitude, among foliage, supported by another.

This scene may be intended to represent Shuddhodána and his son, Siddhártha, the future Buddha. The youth below may be Siddhártha (though not on his favourite horse, Kanthaka) leaving his father's home to become a recluse, the group of sages coming forward to welcome and pay him homage, the foremost carrying a religious robe for his use, the peacock, in his glorious plumage being intended to typify the pride and vanity of dress, in contrast to the simple garment of the devotee.

Above, to the right, a chief, in jewelled head-dress and striped loin-cloth, is about to weigh himself in a pair of scales. It is to be regretted that the other half of the scales is destroyed, as it would, in all probability, have given a clue to the story, by the weight it contained. Behind the chief is a mass of pipal leaves (*Ficus religiosa*). To the left is a group of five women, two of whom are excited at the chief's proceedings, as they are shouting and beating their breasts. Behind these two is one with ruddy complexion, wearing a striped robe (*saḍḍi*). She looks appealingly to the chief, her right hand rests on her bosom, while she holds with her left, an obstreperous child, whose cries attract the attention of the woman seated in front, in an attitude graceful and natural, probably his mother. Beside her sits another woman of

[1] Bird's "Romantic History of Buddha," p. 200.

pathetic expression, who holds with both hands a child in her lap. Behind this group of women rises a betel-nut palm (*Areca catechu*), and a cluster of large-leaved foliage, the young brown leaves contrasting well with the older green ones—another example of the truthfulness of these old artists in representing natural facts. Behind the scales to the right of the chief, is a ruddy figure with a white skull-cap, closely-fitting coat, and waist-cloth. He salutes the chief with his right hand, and carries a staff in the left. At the other end of the scales, to the right, is a group of figures (not shown in the plate) who bring gifts to the chief. The green figure in front, with the red bodice, is presenting a leaf containing a large lotus flower, while the woman behind, with her hair bound in bands, and quaintly coiled at the side of the head, presses him forward. The other figure, in a jewelled head-dress, presents a necklace. Looking over a wall behind the chief, two red-bearded men, with their hair dressed in coils, bring gifts of flowers. Above these are fragments of two standing figures, and next is one sitting cross-legged, in conversation with two others to the right.

The delicate gradation and clearness of the original painting are lost in the plate. The expression of the three women to the left of the chief by the scales, the group of devotees, and the perspective of alternate black and blue columns to the recess in which two figures are seated, are all well rendered.

There are incidents in this scene, as the bird in the lap of the chief, and his weighing himself, that might apply to the legend in the Mahábhárata, where "the gods, Indra and Agni, wishing to try the piety of Sibi Rája, changed themselves, the one into a hawk, the other into a pigeon. The pigeon, afraid of the hawk, took refuge in the king's lap. On this, the hawk asked the king to give up the pigeon, and not compromise his great name for piety by robbing a hawk of his proper food. After much argument, the king said to the hawk that he would do anything but give up the bird. The hawk replied that the only way of saving the bird was for the king to give so much of the flesh of his own body as would outweigh the pigeon. Hearing this, the king, cutting off part of his flesh, began to balance it with the dove; but the bird always outweighed him, though he went on adding till his whole flesh was exhausted. He then placed his whole body in the scales. Satisfied with the trial, the gods discovered themselves and departed, promising Sibi that his name would always be famous, and that, after death, he would share the happiness of the gods." Although the hawk is not in the plate, he may have been in the destroyed portion of the picture to the left. The figures to the right of the chief at the scales, may be "the gods discovering themselves," as they appear to be in clouds.

Size of picture, 10 ft. 1 in. by 7 ft. 2 in. The copy was damaged by fire at the India Museum, South Kensington.

PLATE 10, Q.—This scene, which is on the right of the second cell-door in the back aisle (**Plate 4, Q**), although fragmentary, is interesting, in that five of the eight figures have snake-hoods over their heads. The chief to the left, who is the object of honour—for over him is held, by a bearer, the ennobling umbrella—is represented without the snake-hood. He is, probably, an Aryan prince or noble attended by Nága people. By his side, on the left, is a Nága chief with a five-headed snake-hood (not shown in the plate). Before him a woman, without a snake-hood, looks importuningly at him, and presents him with a necklace which she holds in both hands, while behind stands a woman carrying the sword of state. In front are fragments of two heads, with single snake-hoods, gazing at the chief, while behind him stands, with only one snake, a man with curly locks, and eyes askance, in an attitude of admiration. The porch behind, with partly-opened door, is a very fair piece of perspective.

Size of picture, 4 ft. 4 in. by 4 ft. 1 in. The copy was destroyed by fire at the India Museum, South Kensington.

PLATE 10, R.—This picture, which is over the left window (**Plate 4, R**), may represent the toilette of Máyá-Devi, the mother of Shákya-Muni. She reclines on a couch, her feet resting against a striped bolster, and looking down towards a maid who is removing her necklace. A maiden on the right, in a dark spotted bodice, waves a *chaunr* or fly-flap; while at the head of the couch, another fair maiden pours water from a large pot on the head of her mistress. Another girl to the right, with blue and white loin-cloth and rich necklace, showers flowers from a similar vessel. Between the two, another attendant waves a fan. In the doorway, yet another maid bears a water vessel with a spout, and a bunch of lotus flowers.

Size of picture, 4 ft. by 3 ft. 5½ in. The copy was damaged by fire at the India Museum, South Kensington.

[illegible] "Antiquities" [illegible]

PLATE 11.—To the right of the above (**Plate 4, U**), the same lady again appears, seated on a couch in a pavilion, with attendant maidens. Though apparently nude, she is really attired in a transparent robe, the border of which passes round her thigh. She appears to be conversing with a woman on her left, and with a quaint old man (possibly Asita, or perhaps an astrologer), who is seated on a cushion, dressed in a tightly-fitting embroidered coat. Behind him is a very fair waiting-maid with a large flat tray, on which rest two objects, apparently to be presented to the seated sage. Below is a woman holding a cloth, and entering by a doorway on the right is a youth with long, curly black hair, dressed in a white, closely-fitting coat, a belt round the waist, and a staff in his right hand. On the other side of this doorway to the right, a man and two women are engaged in conversation. The peculiar expression, and the arrangement of the man's hair, remind one of a modern clown. One of the women wears a striped skirt similar to the *kirtani* worn by the Menon women of modern Bombay.

Further to the right is another episode. The lady and her husband (now destroyed) are seated together on a chequered mat, with maidens in attendance. She wears a thin striped garment (*sádi*), through which her limbs are seen. Two women, who stand behind, are singing. One leans gracefully against a column, with an object like a mace in her right hand. The woman below, in the right corner, is offering something on a tray to the husband. All the women, with the exception of one to the extreme right, have the paint-spot on the forehead. Amongst modern Hindú women in Western India, this paint-spot is commonly a mere decoration, with no religious meaning attached to it. Various methods of dressing the hair are shown in the picture.

Size of picture, 9 ft. 4 in. by 5 ft. 1 in. The copy was damaged by fire at the India Museum, South Kensington.

PLATE 12.—This scene is above the left cell-door of the front aisle (**Plate 4, V**). A Nága raja, or chief, sits on a blue cushion in his palace, with his wife, who looks languishingly into his face. His head is overshadowed by a five-hooded snake, and hers by one. In his right hand he holds a greenish object like a pomegranate, while his left rests on his wife's shoulder. She is dressed in a garment of thin transparent tissues, visible only by the richly flowered border that passes across her thighs. A maid-servant in blue chafes her feet, while another on her left waves a fan. A fair-skinned maid in a gray-coloured tightly-fitting dress, her hair in a white cloth, like Parsee women of to-day, bends forward towards her master and mistress, apparently to offer them refreshments, which she carries on a dish in her left hand. To the right is a group of women, whose manner of dressing the hair is varied and fanciful. They evince considerable interest in the person of distinction in the striped dress of gray and blue bands, ornamented with scrolls, stars, birds, and oxen, who enters between the columns. The women behind stare at her. Some hold their curly locks in their hands, while one, to the left of the column, beats cymbals; and the maiden above, with cloth twisted in the hair, is singing and playing on a stringed instrument. Below the chief, in front, a woman sits, arranging flowers, and to his right, by the column, stands another, with a fly-flap, while behind her is an old man, with shaven head, looking at the chief. In front of them, a female dwarf advances, with a dish, towards the chief. Behind is shown a partly-opened door. To the extreme left is a figure ascending a ladder in a small tower. The portion to the right is too fragmentary to make much out of it, but it gives a good idea of the decoration of the textile fabrics in use. Above, near the column, is a back view of a maiden richly jewelled, in a graceful attitude, looking over her shoulder, and holding a wand in her left hand. A portion of a figure on a couch, with an instrument of some kind on its lap, can be traced; and below is a woman seated on a cushion, in a natural and easy position.

The manner of wearing the loin-cloth (*dhoti*), and the decoration and colour of the fabric in horizontal bands, resemble the dress worn at the present day in Burma and Nepal.

Size of picture, 9 ft. 9 in. by 5 ft. 1 in. The copy was damaged by fire at the India Museum, South Kensington.

PLATE 13.—This scene is between the third and fourth cell-doors in the left aisle (**Plate 4, A¹**). The part to the left, above the cell-door, is indistinct in the plate; but men, horses, and an elephant are shown, the latter covered with a tiger-skin. They belong to the group already referred to in **Plate 6**. Next, to the right, is a scene where a chief and his queen, seated on couches in their palace, with their maidens in attendance, are engaged in conversation. Both are decorated with a redundancy of jewelry. Behind the chief are two maids with fly-flaps, and below them, seated on the floor, are three engaged in conversation. A figure, apparently singing, sits before the chief. Behind the queen is a woman supporting the cushion behind

her back; and beyond, stands another in a graceful attitude, with a fly-flap in her left hand, and a bunch of lotus flowers in her right. Near her, another woman enters at a door, who appears to bring important news. Behind the queen stand two maids; one carrying a tray, her forefinger pressed to her lips, apparently speaking to the fly-flap bearer.

Further to the right, the chief on horseback, with the royal umbrella borne over him, is passing through the gateway of his palace; accompanied by his ministers, and preceded by musicians and standard bearers. The action and expression of the man blowing the conch, and the dress (diapered with geese) of the fly-flap bearer, are worthy of note. The ground is strewn with flowers. To the right is the sea-shore.

Below, to the left, is seen the top of a processional car, with four persons inside. To the right, a chief is seated with his female attendants, some being very fair; and, further to the right, a lady of rank leans on a parapet, and holds in her hand a lotus flower; an umbrella is borne over her by one of the two figures behind, while in front are seen two heads, which appear to be those of children. Below is a fragment of another umbrella.

The continuation of this scene to the right, where the sea and a ship-wreck are shown, is not given in the present work.

Size of picture, 12 ft. by 9 ft. The copy was damaged by fire at the India Museum, South Kensington.

The several scenes depicted on the left aisle wall, of which those in **Plates 6** and **13** form a part, are probably of incidents in the court life of Prince Siddhārtha (Gautama), previous to his entering upon a monastic life.

PLATE 14.—To right and left of the shrine-door are two scenes, somewhat alike, of which one only is given here (**Plate 4, Z**). The subject of both is laid among mountains. A large male figure occupies the greater portion of the centre of the picture, who probably is the Bōdhisattva, Vajrapāṇi, the thunderbolt-bearer (corresponding to Indra, as his thunderbolt is seen in his hand, in the picture on the right side of the door), with his consort Shachi. He is here represented with an elaborately jewelled tiara, large ear-rings, necklace, bracelets, armlets of peculiar design, a sacred cord of several twisted strands of pearls hung over his left shoulder, a striped loin-cloth, held up by a jewelled waist-belt, and a string of flowers in the right hand. He has a dreamy, meditative expression, the general contour of the figure differing little from the slim, narrow-waisted Hindū of the present day. To the left is his consort, Shachi, with a tray of flowers; and below, a female dwarf, with upward gaze, holding a bracelet in her right hand. At the top left corner are a man and woman seated on a rock, delicately executed and well composed—the graceful action of the maiden being remarkably well expressed. She wears a thin gauze covering with a blue border, as delicate in texture as the world-famed Dacca muslin. This composition appears to have been a favourite with the artists of the day, for, besides being again shown in this Cave, it is repeated in several of the others. Near this group are two pea fowl, and to the right, a man and woman stand among rocks: the former is in the act of salutation, and the latter carries some flowers. Below is a portion of a small rollicking imp. On a level with the head of the large figure, to the left, is another group—a man and woman standing behind a rock. He leans on his left hand, and directs attention, with his right, to the large figure; while she peeps coyly from behind his back, with her left hand resting on his shoulder. In a semi-circular niche below, two blue birds are craning their necks with curiosity.

Size of picture, 10 ft. by 3 ft. 5 in. The copy is in the India Museum, South Kensington.

PLATE 15.—The whole of the right-hand wall of the ante-chamber was painted with figures of Buddha, of which a portion only (7 ft. by 4 ft.) is given in the illustration (**Plate 4, O**). They are dressed in the robes of a mendicant monk, seated or standing, in the different typical attitudes in which they are usually represented, upon lotus flowers, the symbol of divine birth and perfection.[1] They are all represented with drooping eyelids, and a dreamy, sad, meditative expression; a halo around the head; the hair in short, crisp curls, with the usual knob on the top of the head; and long, pendulous lobes to the ears. Some have the robe up to the neck, covering both shoulders; while others are represented with the right arm and shoulder bare. The full-blown lotus, on which the figures stand or sit, is the large pink sacred lotus of India (*Nelumbium speciosum*). It is again represented full-blown, half-blown, and in bud, in the spaces between the figures, as is also the white and red lotus (*Nymphæa lotus*). The delicate foliage that fills the spaces between the figures is exquisitely drawn and designed, and affords some idea of the power of these old artists as designers, and of their intimate knowledge of plant form.

The copy of the picture was destroyed by fire at the India Museum, South Kensington.

PLATE 16, M.—This scene is between the ante-chamber and first cell-door (**Plate 4, M**). In the centre, a colossal figure (the others being nearly life-size), with richly-jewelled tiara, holds a flower in his right hand, and leans on the shoulder of an attendant, who looks up into his face, and whose left hand passes through a black strap, which comes over his left shoulder, and to which is attached a long, straight sword at his back. The long, pointed nails of these two figures are a curiosity. Behind, stands a tall woman, with face and arm well painted. To the left of the large figure, another, wearing an ornamental tiara, holds a tray of lotus flowers. Below, a grey-headed old man rests his chin on his right hand, which is supported by his staff. In front of him are two ladies, with coronets and wreaths of flowers in their hair. One, with a tray of flowers, looks wistfully back. These two figures, with accessories, are, in the original work, admirably drawn and painted. In the upper left-hand corner, a man and woman, richly jewelled, appear to be engaged in conversation. His left hand rests in a buckled belt, which passes over the left shoulder, to which a sword is attached, like that already described in a figure above.

Special interest attaches to this work from the fact that nearly all the personal ornaments are in very good preservation, and admirably drawn; especially the head-dress of the large figure, which is worthy of Van Eyck; also the string of pearls, on the same figure, and those round the neck of the woman in the left-hand corner, together with the chain round the neck of the figure to the right. Many of the bracelets are similar in design to those now in use; and white wreaths of flowers, as seen here, are worn in the hair of native women to-day.

Size of picture, 10 ft. 6 in. by 6 ft. The copy was damaged by fire at the India Museum, South Kensington.

PLATE 16, N.—This picture is to the right of the above, between the two cell-doors (**Plate 4, N**), where fourteen figures are assembled in, what appears to be, a wooden pavilion. Two prominent figures are a Nāga chief on the left, with the five-hooded snake overshadowing his head; and on the right, another chief, both seated on a couch, engaged in conversation. To the left of the Nāga chief, and a little below, sits a woman in a blue and white striped loin cloth, with a single snake over her head. Behind her stand a woman with a fly-flap, a red-faced attendant with a sword or mace, and another woman with one snake-head. The latter holds a casket in her left hand, and in her right a jewel, with a string of pearls hanging from it. On her left, a man in a blue and gold flowered coat, and a Persian head dress, holds a sword with a blue hilt. To the right, a woman addresses another bearing a tray of flowers; and below, one bends forward, and looks towards the chief, while two others, who are seated, listen to the conversation. At the top right-hand corner stands an old man, with wrinkled brow and tall cap, in the act of removing some flowers from the tray carried by the woman in front. Below, at the left corner, is the head of a Nāga chief, canopied by a five-hooded snake with an umbrella borne over him.

Parts of this picture are admirably painted. The natural grace and ease of the woman with the casket; the upward gaze; the sweet expression of the mouth; and the drawing of the left hand, of the woman seated on the ground to the left corner, are rendered with subtlety and skill.

Size of picture, 6 ft. 3 in. by 3 ft. 9 in. The copy was destroyed by fire at the India Museum, South Kensington.

PLATES 17 & 18 are the left and right portion[s] of the picture over the two cell-doors in the back aisle (**Plate**[s] [illegible]). They are twenty-six fragmentary figures. To the left, [illegible] large-leaved tree with other plants below, [illegible] banana. A woman leans against a column, [illegible] skinned child, who looks up into her face. [illegible] seated on a stuffed, quilted, covered seat, [illegible] beside him on another seat. Behind is a [illegible] and a woman, who leans forward holding [illegible] the chief's left, a reddish female [illegible] presents flowers, on a tray; and [illegible] woman looking at the chief. The [illegible] and blue cushioned caps with [illegible] picture, probably, represents a [illegible] whereas, the continuation [illegible] *darbār*, seated cross-legg[illegible] court. He leans forward, as it [illegible] head erect and hood [illegible] by a man.

[1] Waddell's "The Buddhism of Tibet," p. 338; Sir Monier-Williams' "Buddhism," p. 483.

kneels in the lower right corner of the picture. A scene similar to this is described in the Mudra-Rákshasa, where Virádha, an agent of Rákshasa, is disguised as a snake-charmer, and performs before the court.[1] Behind the snake-charmer stand three men; two are sword-bearers (one with a beard), one leans on a large shield, and the third on his staff. Between them and the chief are four seated figures, whose faces show considerable expression. Two men, seated on the floor in front of the chief, take part in the controversy. One has a moustache and closely-cropped hair, and is dressed in a coat and scarf.

To the left, a woman, dressed like a Hindú lady of the present day, in a blue and amber striped loin-cloth (*sádi*) and blue bodice (*chólí*), pushes forward a child, who shrinks from being ushered into the presence of the company on the right. He has an arrow-shaped sect-mark on his forehead, and a toy sword in his right hand. To the woman's left is another in a spotted green *sádi*, with a fly-flap, and behind, an attendant.

The prominent whiteness of the lips of some of the figures in this plate, and in others, is the result of the colour having faded. The lips were first painted in white plaster, and afterwards glazed over with red, which has vanished.

The folds of the scarf under the chief's feet, and those of the scarfs of some of the attendants, are painted with care and skill.

Size of picture, 12 ft. by 4 ft. 7 in. The copy was damaged by fire at the India Museum, South Kensington.

PLATE 19.—This picture, which is on the right end of the front aisle, over the cell-door (Plate 4, W), represents two scenes: the one to the left appears to be a native court, and that to the right a pastoral scene. To the left a chief, in jewelled head-dress, overshadowed by a snake-hood, sits on a couch with ornamental back, and seems to be addressing the company. A tall woman, in striped garment (*sádi*), stands gracefully on the left, and on her right a female dwarf, of reddish complexion, carries a small round fan. Below the dwarf, a woman with a fly-flap sits cross-legged on the floor, holding the fore-finger of her left hand to her chin. Near the chief's footstool is his spittoon. To the right of the chief, and a figure looking at him, and a little higher, the queen, on a green cushion, in transparent gauze, with rich necklace, armlets, bracelets, and jewelled waist-belt. Near her stands a portly, ill-drawn, disproportionate woman with a fly-flap, clad in a striped loin-cloth, and behind her are three women attendants, one of whom—to the right—wears a cloth over her head tied under the chin. She carries a casket or spice-box in her hand, while the one to the left waves a fan, and holds a pomegranate and other fruit in her left hand. Below the queen sit two dwarfs, a male and a female. The latter carries a lotus flower in her right hand, and a casket (probably the ordinary native spice-box) over the left shoulder. Festoons of flowers decorate the ceiling of the canopy, and a green curtain is represented at the back, looped up at intervals, similar to those in use in Europe in the Middle Ages, which became an element of decoration in Gothic art. The same treatment is observed in Plate 94, figs. 4, 10, and 07. The artist appears to have had rather a vague idea of the relative distance of the figures in the picture, as the queen is represented in front of the figure seated on the floor between her and the chief, where, according to the rules of perspective, she could not possibly be.

Dividing this scene from the next on the right, is the end of a conventional gateway with latticed recess, in which a water-pot (*ghatá*) is placed, with a green cup in its mouth.

To the right, a herd of cattle of different colours—two cows and a [illegible] green—are represented either standing or lying down. [illegible] their ears slit, and to the necks of most, bells are [illegible]. The bovine characteristics of the animals are very well [illegible] and this part of the composition recalls some of Albert [illegible].

[illegible] three ghoulish-looking figures, with curved teeth, [illegible] for *Rákshasas* or demons. The centre one is [illegible] others green.

[illegible] m. by 5ft. The copy is in the India Museum.

[illegible]S IN CAVE II.

Cave [illegible] one of the latest and most richly wrought of [illegible], but its decorations are sadly defaced and [illegible] work in the verandah is in the best style of the art, and, although this apartment is exposed to all changes of weather—from the steaming moisture of the monsoon to the oven-like blasts of the hot season—the colours are still clear and bright (Plate 95). The blues are as vivid as on the day they were painted, confirming the analyst's conclusion that pure ultramarine was used (Plate 123).

PLATE 21.—In the space near the left verandah window (Plate 20, A), a fragment shows two *Arhats*,[2] or saints, on clouds (only one is given in the plate), clad in drapery thrown over the left shoulder; the skin being of a redder tint than in the other figures. The hair is gathered into a tuft at the back of the head, and is remarkably well designed. The hands are in the familiar Oriental position of adoration. All that can be made out of the dilapidated figures below is a woman adorning herself, while looking in a mirror held by an attendant. On the right are a pair of those quaint little creatures, half human and half bird, known as *Kinnaras*,[3] celestial musicians (p. 11, fig. 19), standing on conventional rockwork, and playing the flute and cymbals. Above these are a male and female figure: the former, richly adorned with jewelry, and with curly locks of hair gracefully arranged, holds in his right hand a blue lily, while his left rests on the woman's shoulder. She wears a blue bodice, and bears a leaf-ful of flowers. The strip of blue below is a fragment of a large sword. On the right are the head and shoulders of a colossal figure, with an ornamental head-dress admirably drawn. Above are two *Kirátas* (half-savage mountaineers) peeping from behind rocks. The lower, with a delicately brushed up moustache, points to the colossal figure below, and holds a bow and arrows. It is noticeable that the plug placed in the ear, to prevent the orifice in the lobe from closing, is carefully indicated. Next is a man, with a blue sword in his right hand, supporting with his left the back of his female consort, who reclines on a green ledge of rock. Her right elbow rests on his shoulder, the forearm doubled forward; her left hand is slightly raised, and behind are white and blue clouds. All that remains of the old man leaning to the right, with characteristic and well-drawn head sparsely scattered with a few grey hairs, and well-understood shoulder and back, is so good that one cannot but regret that so little is left. This picture is notable, not only for the drawing and colouring of the figure, but for the delicate rendering of the foliage, especially that of the Asóka tree (*Saraca indica*) in the upper part of the picture, where the rounded head of flowers, and the drooping graceful shoots of varied tints, characteristic of its vernal growth, are admirably painted. The figures are painted in a light golden-brown tint, and have suffered in the reproduction, and much of the detail is lost.

Size of picture, 9ft. 6in. by 7ft. 6in. The copy is in the India Museum, South Kensington.

PLATE 22, C.—In this picture, at the end of the verandah (Plate 20, C), are some of the supernatural beings introduced into later Buddhism. All the figures float on fly-on clouds: on the left are two devotees (*Arhats*), and on the right may be two angels (*Gandharvas*), with a regal figure, perhaps Indra, in the middle, with a high ornamental head-dress; to the left, his wife Sachí; and on the right, a green-coloured attendant vigorously wielding a fly-flap.

Size of picture, 5ft. 4in. by 2ft. 4in. The copy is in the India Museum, South Kensington.

PLATES 22, b. 23, and 24, a.—In this Cave the plinths of the columns and pilasters were painted. Three of the most complete are shown in these plates (Plate 20, *c*, *z*, and *n*). In *b* and *c* the same subject is repeated. A Nága chief or king, with five-headed snake-hood, his consort by his side, and two attendants—one of whom waves a *chauri* or fly-flap. Panel *n*, much damaged, has a male and female figure gracefully composed.

The copies are in the India Museum, South Kensington.

PLATE 24, K.—The walls of the ante-chamber to the shrine are diapered with small painted figures of Buddha, seated on lotus flowers, showing the various attitudes of the hands, *mudrás* (Plate 20, K). There are one thousand and fifty-five of these little figures, about eight inches high, covering a superficial area of two hundred and forty-four square feet. A similar powdering of figures is carved in relief in the ante-chamber of Cave VII, and was a favourite mode of decoration. Sir Monier-Williams, in his *Buddhism*, p. 467, writes: "in caves, monasteries and temples, Dágobas, votive Stúpas, monuments and rocks," these representations of Buddha "are multiplied infinitely and in endless variety, and rows on rows are sculptured in relief, and the

[1] Wilson's "Hindu Theatre," [illegible].

[2] Monier-Williams's "Buddhism," p. 135.

[3] Cunningham's "Stúpa of Bharhut," p. 69; Burgess' "Notes," p. 30.

greater the number the greater religious merit accrues to the sculptor, and, if they are dedicated at sacred places—to the dedicator also."

The copy is in the India Museum, South Kensington.

Plates 25, 26, 27, and 28 show about half of what remains of the painting (11 ft. 1 in. by 12 ft. 5 in.) on the wall of the left aisle. (**Plate 20, L**).

PLATE 26.—In this scene, which is above the first cell-door, are seven figures arranged in three compartments. In the centre one, a youthful figure, with a halo around the head, sits on a cushioned throne carved with dragons' heads. His feet rest on a low stool, while his hands are in the "teaching" attitude. In the left compartment is a fair fly-flap bearer, and a dark one in the right. Below them are seated four figures, in various attitudes, listening to the teacher's discourse. All are loaded with jewelry—tiaras, necklaces, ear-rings, armlets, bracelets, rings on the fingers, but no anklets.

This scene may be intended to illustrate one of the *Bôdhisattvas* with his principal disciples and personal attendants, as Maitreya. "The loving one," the future Buddha, who is "usually represented adorned like a prince, and sitting on a chair in European fashion, with his legs down, teaching the law."[1] The rapt attention of the listeners, indeed, might have been intended to illustrate the words of the *Rishi* quoted in Hiwen Thsang's Travels:—"No words can describe the personal beauty of Maitreya. He declares a law not different from ours. His exquisite voice is soft and pure. Those who hear it can never tire; those who listen are never satiated."[2]

PLATE 27.—This subject, which is to the right of the last, represents a scene in a palace, where a chief and his queen are seated together on a couch. They appear to be receiving a deputation of three men, who have brought presents, which they are about to lay at the feet of the royal personages. A woman sits below on the floor, looking at the chief; and behind, leaning over the queen, is a fly-flap bearer. Another woman, in a richly embroidered robe, holding a necklace in her hands, stands behind the chief. She is looking at the woman in front of her, who advances towards the chief, carrying a vessel in her left hand. These three women appear to have wigs or caps on their heads. To the right, a lady, loaded with jewelry, stands in a graceful attitude against a column, examining something she holds in her hands. Beyond her, a woman, in a light robe, who rests her hand on the head of the dwarf below, looks beseechingly at her. The dwarf, who has a rosary in his right hand, is talking to the lady. All the figures in this scene wear a profusion of ornaments.

PLATE 28.—This picture, in which several incidents are represented, is below the above, and between the two cell-doors (**Plate 20, L**). In the upper centre is a noble lady, highly bejewelled, holding—what I take to be—the branch of a tree. Before her, to the left, stands a white-robed figure with the hair dressed in the *jata* form, and an umbrella (the emblem of royalty) held over his head. Beside him another, with a third eye in the forehead and a jewelled head-dress, is looking intently at the lady. He carries a child in both hands. A fly-flap bearer behind, likewise, gazes at the lady; and, to the left, a figure holds in each hand what appears to be a necklace of pearls. Another, with a fly-flap, stands to the right of the lady, and over her shoulder a second; while below, a female dwarf bears a tray of flowers. Further to the right is a figure with a jewelled head-dress and an eye on the forehead—evidently the same personage as that with the infant on the left. He holds an umbrella over the child, who is walking towards a figure dimly seen to be a devotee *(Rishi)* in a cave or bower. Below this group another devotee, with clasped hands, adores a figure, now destroyed, over which an umbrella is held. To the left a man, with a cup in his right hand, supports a woman, who intently watches a figure coming through the gateway; to whom three men importunately appeal. Two figures are seated at the gate; one appears to be clapping his hands, while the other carries a tray of flowers. This part of the picture has been left unfinished, being outlined only in red. Some of the figures below appear to be in water; in which a fish is swimming towards a man and woman. Behind them, in the left corner, are other men and women, all eagerly looking at the figure in the gateway; while others above are seated on the ground. There is much in the painting that is of interest; and many of the faces show considerable animation and expression.

The subject of the picture is, I think, the well-known story of the birth of Shâkya-Muni, afterwards the Buddha. Taking the incidents of the story in the order in which they occur, that in the lower part of the picture may represent Mâyâ-Devi (the mother of Shâkya-Muni) bathing? She was carried in a golden palanquin, the poles of which are seen between some of the figures. The group to the left of the gateway may be her nobles and maidens in waiting, as we are told that a large retinue accompanied her. At the top of the picture, Mâyâ is represented, according to the legend, in the Lumbini garden, holding a branch of a *Sâl* tree, which is decked with bangles, a necklace, and a drum, by the Dêvas; the god Brâhma receives the child in a golden net; and the figure in the white robe may be Indra: and the woman behind the one with the fly-flap on the right, who looks wistfully at the child walking, may be Mâyâ's sister, who became Shâkya-Muni's nurse.[3] As there are four figures represented before Mâyâ, this may be an illustration of another version of the story, which says that after she was delivered, "four pure-minded Mahâ Brâhma angels came there bringing a golden net; and receiving the future Buddha on the net, they placed him before his mother, saying, 'Be joyful, O Lady! a mighty son is born to thee!'"[4] The next scene on the right may be a later incident in the child's life, where the archangel Brâhma held over him the white umbrella,[5] and as he walked, a lotus rose up at every step.[6] A row of lotus flowers is shown in the picture, and the child is standing on one. The ground also is covered with flowers.

The figure, with the third eye in the forehead, is referred to above as Brâhma, so as to tally with the legend; but Dr. Waddell[7] says that Indra is represented with a third and horizontal eye, as depicted here. The third eye in Shiva is always shown with the long axis in a vertical position.

The copy is in the India Museum, South Kensington.

Near this work, on the left end wall of the front aisle (**Plate 20, F**), is a large picture in which geese (*hansa*) are represented; some in a tank among lotuses, with two women talking to or feeding them; and two seated upon stools with figures before them. The subject has been identified with the Mahâ-hansa-Jâtaka, which is given again in Cave XVII, **Plate 64**.

PLATE 29.—This scene is on the left wall of the small chapel to the left of the shrine (**Plate 20, V and G**). At the top, six women are in a small verandah; and, to the right, floating among clouds, are a red man and another with his consort—a *Gandhârva* and *Apsarâ*. Below is a group, chiefly of women, in a pavilion supported by very slender pillars. In the centre, a tall lady, who is the principal figure in the group, leans with her arm on the shoulder of another to her left, and holds a bird in her right hand, which a child, carried on the hip of a third woman, tries to reach. Below is a female dwarf, and another to the right, who smiles and bears a casket. Above, a mendicant (*bhikshu*), in a striped garment, walks in at a door, and accosts the lady. On the opposite side are three women; one is fair, with flowers in her hands; a second, dark; and the third, who carries a tray of flowers, red. Their hair is dressed with bands, flowers and jewelry. At their back is a man in a white blouse, in the act of emphasizing with his hands what he is saying. Below, in front are four long-bodied, short-legged, comical figures, who appear to be amused with the lady with the bird.

Size of picture, 7 ft. by 8 ft. 6 in. The copy was destroyed by fire at the India Museum, South Kensington.

PLATE 30.—This scene is on the opposite side to the above (**Plate 20, V and H**) and similar to it. The same tall lady is in the centre, beckoning to the man entering on the left. Between, two women appear to be addressing the lady; while below, two female dwarfs (one of whom carries a tray of flowers) look up at her. Behind the lady are four women in a row—one of a dark green colour, the next two, fair, and the fourth, reddish. In front, a short [illegible] robe, bearing a tray, looks at the lady; and behind is a [illegible]. To the right is a female dwarf with a bag in her left [illegible] stands a man in a white tunic, leaning on a staff. [illegible] picture are four women under a canopy; two appa[illegible] two flying figures—a *Gandhârva* and *Apsarâ* [illegible] whom carries a sword slung over the shoulde[illegible]

Size of picture, 7 ft. 1 in. by 8 ft. 2 in.

PLATE 31.—This picture is on th[illegible] to right of shrine (**Plate 20, Z** and [illegible] preservation. It shows five wome[illegible] The first on the left, with almon[illegible] hair,

[1] Waddell's "Lamaism," p. 355.
[2] Beal's "Records," Vol. I, p. 228.
[3] Monier-Williams's "Buddhism," p. 483.
[4] Rhys Davids' "Buddhist Birth Stories," Vol. I, [illegible]
[5] Ibid, p. 67.
[6] Hardy's "Manual of Buddhism," pp. 144-6.
[7] "Lamaism," p. 367.

bears a circular object; the second, a casket; the fourth, a small cup; and the fifth, a lotus flower. The latter wears a conical cap of flowers, precisely like that worn by young Parsee girls to-day. With her right hand she leads a child, who, with a companion, are playing the game of riding on horseback on sticks. Below are four children also at play—probably spinning tops. At the upper left of the picture, two devotees look on in adoration; and on the right is a flying figure (*Arhat*) in a striped loin-cloth. A group of bananas and a betel-nut palm at the sides, drawn with remarkable truth, show the full-grown open banana leaf torn by the wind, and the young shoot just unfolding. The difficult foreshortening of the palm leaves is skilfully done. The background is filled by the curious masonry forms which seem to stand in these pictures for rocks and hills.

Size of picture, 8 ft. by 9 ft. 1 in.

PLATE 32.—This scene is opposite to the above (**Plate 20**, *J*). On the left a figure, holding a lotus flower, sits on a circular mat at the mouth of a cave. A tall woman, with round head-dress and fly-flap, stands on his left; and next, a short man with a bow, looking back at two women—one with hair profusely decorated with flowers, who carries a tray. In front of a well-painted banana tree is a short woman, with a fly-flap; and below, three children; two are advancing—one bearing a conical object—towards a large lotus flower, near which the third kneels to place flowers upon it. In the left corner are three more children, two carrying each a cock; and above, a flying figure (*Gandharva*), with fragments of two more to the right, carrying leaves full of flowers.

Size of picture, 8 ft. 9 in. by 8 ft.

The scenes in **Plates 29** and **30**, doubtless, illustrate events in the childhood of the Bódhisat; they are executed with dash and freedom, in a red transparent colour, on a light cream ground, and have all the appearance of drawings in red Italian chalk. They are evidently by the same hand, and have some relative connection, which may be traced through **Plates 31** and **32**, and also with the sculpture on the back wall (fig. 65),[1] as the head-dresses and ornaments of the women in the painting resemble those of the woman with the child on her knee, in the sculpture.

Fig. 65.—Sculpture in one of the Back Chapels of Cave II.

The copies of paintings illustrated in **Plates 30**, **31**, and **32** are in the India Museum, South Kensington.

PLATES 33 & 34 are of a picture of considerable importance (23 ft. by 11 ft.), covering the entire right aisle wall (**Plate 20**, *D*), containing, with portions not included in the plates, over a hundred and forty figures. In the lower group (**Plate 33**) a chief drives a large elephant, and an attendant a smaller one; preceded by a retinue on horse and foot. Two horses are green; and some of the men are [illegible] with the usual Nepalese sword, and oblong and circular shields, [illegible] with gorgon faces; while two, in advance, play on flute and [illegible]. All the principal personages are clean shaven, others have [illegible] and one a beard.

[illegible] groups in line. On the left, five men, seated in a [illegible] in conversation; in which four women, standing [illegible] interested. To the right, two women are seated [illegible] is a horse at the entrance of a pavilion, in [illegible] legged on a couch, with four gracefully [illegible] and a man—possibly his minister—seated [illegible] him, behind whom stands another—may be [illegible]

Above [illegible] here, are two scenes where chiefs and their [illegible] in conversation and playing at *chausar*, a game somewhat [illegible] and to the left of the fourth cell-door is a spotted deer standing on the bank of a river; while another, with a man hanging over its back, is carrying him across. This scene has been identified with the Rura Jātaka, which is also given in the Bharhut[2] and Bóró Budúr[3] sculptures.

PLATE 34.—These scenes are between the two cell-doors on the right of those described above (**Plate 20**, *D*). Below is represented the sea, with various kinds of fish, among which a turtle is conspicuous. A boat is on the sea, with three oblong sails attached to as many upright masts, the jib well-filled with wind; an oar behind; and under the awning are a number of jars, while two small platforms project fore and aft, as on native boats of to-day. The sole occupant of the boat is a man with long hair, in the act of prayer to, or in adoration of, two flying figures; one of whom may represent Chandra (the moon), as a crescent is seen behind him. Near the stern three *Nágas* disport themselves, human in form from the waist upward, below like a snake, with a snake-hood behind the head. On the left is a figure on land (probably the same as that in the boat), kneeling before a standing figure,—possibly of Buddha, who has rescued him from the perils of the sea. Conventional rocks divide the scenes.

Fig. 66.—Woman in a Swing.
From Wall-Painting, Cave II.

On the extreme right, above the boat, is seen a Buddhist monk, seated on a couch in a pavilion, teaching or addressing the seven men and two women, seated on the floor, with their hands in an adoring attitude. In the next group, a prince and his nine attendants are proceeding towards the monk, followed by four women issuing from a pavilion on the left; the first, a dwarf, carries a tray of flowers in each hand; the second, a tray with a round object upon it,—probably a cake, for rice-cakes appear to have been objects of presentation in Buddhism;[4] and the third turns round and addresses the fourth, who is smiling. Above are three figures in a verandah playing on cymbals and two kettle-drums. Two women stand in a doorway; one presents to the other a cake or a fruit on a dish.

Above, but not shown in the plate, is an interesting group of *Nága* people seated in a circle. One man is represented with a three-headed snake-hood, another with two, and the women with one. A back view of a figure is shown with a two-headed snake-hood, erected over the head, which appears to grow out of the back (p. 11, fig. 16).

The copy is at the India Museum, South Kensington.

PLATE 35.—This scene is on the right of the cell-door, and is one of five incidents—four are not shown here—represented on the right end wall of the front aisle (**Plate 20**, E). It is interesting in showing a picture in progress, as some of the figures are only in outline, drawn with precision, in a clean sharp line. To the left, a chief sits on a couch, holding a controversy with those seated on the floor to the right—the nearest to him being a youth with a smile on his face. Below sit two women, while two fly-flap bearers stand above; between them is a figure in a conical cap, bearing a dish, in which is a cake or fruit.

Size of picture E., 10 ft. by 9 ft. 2 in. The copy is in the India Museum, South Kensington.

PAINTINGS IN CAVE IX.

The paintings in this temple, or *Chaitya* cave, are of two, perhaps three, distinct periods. The earlier are of a far higher degree of refinement than the later. The figures in the earlier work, on the end wall behind the *dágoba* (**Plate 36**, A, B, C, and D), are only cabinet size; their mellowness and high finish remind one of Van Eyck. Some of the heads, especially of children, are admirable. It is to be regretted that the copies of these paintings were destroyed by fire at the India

[1] From Dr. Burgess'

[2] Cunningham's "Bharhut Stúpa," Pl. XXXV, fig. 1.

[3] Bóró-Budúr," Pl. CLIX.

[4] Hardy's "Manual of Buddhism," Note, p. 91.

Fig. 67.—From Wall-Painting, Cave IX.

Museum. The walls have been twice decorated, and two layers of painting can be seen.

PLATE 37. This painting is one of the very earliest, and occupies the space in the interior above the doorway and the left window (Plate 36, H). It was covered by another picture, faded and broken. While washing this latter, I discovered that there was another and better picture underneath. I carefully removed the broken ground of the upper work, and exposed the picture shown in the plate, which had been hidden from view for centuries. The operation which required great care occupied eight days. The plaster ground of the restored painting is one thirty-second of an inch thick, laid directly on the rock without an under layer; and of so fine and close a texture as to resemble porcelain. Indeed, the whole painting is very like porcelain.

In this, as in many other pictures, the lips, palms of the hands, and soles of the feet are now white, in consequence of the colour, with which they were formerly glazed, having failed. A pigment resembling lake can be traced on some.

On a couch, to the right, a chief or rāja addresses five figures seated on the floor, three of whom have their hands joined in the attitude of respect. Behind the chief stand two men: one with a fly-flap, and the other with a long stick, to which is suspended a tassel. On the left, two men advance towards the chief; one with his hands in the attitude of respect; and further to the left are two men, seated under an *ashoka* tree, engaged in conversation. Above is a figure flying towards the chief. They all wear high head-dresses of peculiar shape; enormous ear-rings, massive necklaces of broad bands connected by square plaques, similar to those worn to-day in some parts of India; armlets of singular form, round massive bracelets, and thin narrow loin-cloths (pp. 18 and 19, figs. 50, 51, 54, and 55).

Dr. Burgess[1] thinks that the picture is possibly a version of the *Jātaka* of Shibi or Shivi Rāja, which is described further in connection with Plate 82, but I can trace no resemblance. It somewhat agrees with the description given in the latter part of the Manicora-Jātaka, No. 194, where "Sakka took upon him a visible body, and came before the Bōdhisatta, and consecrated him to be king; and caused the place of chief queen to be given to Sujātā. And as the courtiers, the brāhmins and householders, and the rest, saw Sakka, king of the gods, they rejoiced, saying, 'The unrighteous king is slain! now have we received from the hands of Sakka a king who is righteous!' And Sakka stood poised in the air, and declared, 'This your righteous king from this time forth shall rule in righteousness,'" &c.[2]

The costumes and ornaments of the figures in this picture, and those in Cave X. differ entirely from any of the others in these Caves; and are precisely similar to those of the sculptured figures in the Bharhut,[3] Amrāvati,[4] and Sānchi Stōpas,[5] and also to those on the screen-walls at Kārle and Kānheri, which is very strong evidence in favour of their being about the same age—the second century, A.D. The head-dress is very remarkable, being composed of a band of cloth intertwisted with the hair, which is gathered into a knot; in some at the top of the head, in others at the right side, and one has a peculiar horn-like projection at right angles to the forehead (fig. 68). This method of binding cloth round a top-knot of hair is still preserved among the Sikhs and also the Chins of Burma (figs. 69 and 70).

Size of picture, 6 ft. 6 in. by 4 ft. The copy is in the India Museum, South Kensington.

The broad band of wall-surface above the columns was painted with figures of Buddha and his attendants, of which only fragments remain. In Plates 38 and 39 two of these are shown (Plate 36, F and F'). The work is of a much later date than that in Plate 37. The colour of the flesh in the originals is golden (similar to the colour of the Bacchus in Titian's *Bacchus and Ariadne*), and the robes are of a rich, deep red.

In PLATE 38 Buddha is represented seated in European fashion, on a lion-throne (*sinhāsana*), his feet resting on a large lotus flower; the hands in the "teaching" attitude; a halo on which flames are shown, behind the head; and overshadowed by an umbrella festooned with flowers—probably jasmine or *mogrī* blossoms strung together, a common mode of decorating objects of worship to this day in India. The seat or throne has, on the back, two dragons resting on two mythological animals rampant, which stand on two elephants couchant. The legs are formed of two [illegible] on circular bases. Below these bases are small kneeling figures looking up at Buddha; their hands in the attitude of devotion. Behind the throne are two standing figures with fly-flaps. On each side of the central Buddha are two other Buddhas standing [illegible] flowers, with a halo around each head, and

Fig. 68.—From Wall-Painting, Cave X.

Fig. 69.—Chin's Head, 1892. Showing Top-Knot.

[1] "Notes," p. 47, 1.

[2] Rhys's "Jātaka," Vol. II, p. 87.

[3] See Cunningham's "Bharhut Stūpa."

[4] See the Amrāvati sculptures in the British M[illegible]

[5] See the casts and photographs in the India M[illegible]

Fig. 70.—Head-Dress of Ceres in 1802.

their hands in the "best bestowing" attitude. Umbrellas are borne by attendants.

The Buddha, as represented in these three figures, has an expression of meditation and benignity: short, curly hair, gathered into a knob at the crown; and long pendulous-lobed ears. He is clad in a simple robe of a rich red colour, wrapped round the body like a toga, with the right arm and shoulder bare. He has no ornaments or jewelry of any kind, in contrast to his attendants, who are loaded with elaborate ornaments, and dressed in richly brocaded robes.

In **PLATE 39** three figures of Buddhas, the hands in the "teaching" attitude, are represented seated on lotus thrones, while two stand, the hands in the "best bestowing" attitude, signifying charity. Each is attended by fly-flap bearers. In the original painting the figures and drapery are light on a dark green ground. The flesh tints are gradations of yellow ochre with a trace of red.

On the same wall front which these examples, taken, are figures of Buddha with triple umbrellas.

The copies of these pictures are in the Museum, South Kensington.

PAINTINGS IN CAVE XV.

A most interesting series of paintings were discovered on the side walls of this *Chaitya* cave; but they have been so much hacked and scribbled over as to make them almost unintelligible. Enough, however, remains to show that they were of a very high order of merit; exhibiting most skilful execution and draftsmanship. The figures represented resemble the wild tribes of India—the Bhils, Gonds, and the Kolis of the present day.[1] The dresses and ornaments are like those already described in **Plate 37**, and also in the Bharhut, Amrâvati, and Sânchi Stûpas. There is evidence that the cave has been twice painted.

PLATE 41.—One of the principal scenes, readily recognised and given in outline in this plate,[2] is a graphic illustration of the story of the Chhadanta Elephant—when Buddha, in one of his previous births, was a six-tusked elephant[3] (**Plate 40**. A, B, C and D). There are several versions of the story, it being a favourite subject with the Buddhists. A brief summary of the legend, from the late Sir Alexander Cunningham's *Bhârhut Stûpa*, p. 62, is here given:—

"Far away in the Himâlayas, on the blue waters of the Chhadanta lake, protected by seven rocky ranges, in a deep cave, dwelt Bodhisat, the king of 8,000 Chhadanta Elephants, with his two Elephant Queens. It happened on a day that the two queens were standing under a large [illegible] tree, which the king having shaken, Mahâsubhadra, the elder, was covered over with golden dust from the flowers; while on Chulla Subhadra, the younger, fell dry sticks, leaves and ants. Jealousy of the favour and hatred of the king, filled Subhadra's breast; and wishing for her next birth she might become Subhadra, the daughter of Madu, and wed the king of Benares. Him she [illegible] desiring a hunter to slay the king of the Elephants. [illegible] body, red mouth and feet, and six tusks. [illegible] and in due time a hunter was sent to kill [illegible] Subhadra giving him full directions as to [illegible] Suvannu hills, above the Chhadanta lake; whence the hunter would easily recognise the great white king, surrounded by his herd of elephants, under the spreading Banyan tree. From his rocky height he observed the king going daily, after bathing, to a retired spot, and there the hunter dug a pit, and, wrapping himself in the saffron robe of a priest, waited for a favourable moment, and shot the Elephant king. Though wounded, he showed mercy to the hunter, who sought to pacify him by spreading the sacred robe over his trunk. Questioning the hunter, the Bodhisat ascertains that he is doing Subhadra's bidding, whereupon he cuts off his tusks himself, and offers them in his trunk. The hunter returned from his murderous errand; and, laying the tusks before the Queen, he said, 'Respected Queen, in your previous birth having cherished hatred against your husband, the king of the Chhadanta Elephants, you wished to kill him. Accordingly, I have killed him, and here are his tusks.' The Queen, filled with remorse for her cruel deed in causing the death of such a noble animal, died the same day of a broken heart."

In a portion of the painting, to the left (not shown in the plate), is seen the hunter discharging his arrow; the huge six-tusked elephant lying down, and one hunter engaged in cutting off the six tusks; while another arranges them in a bamboo sling to carry them away. This part of the illustration agrees with the Bharhut sculpture, but not with the legend, which says that the elephant cut off his own tusks, took them in his trunk, and gave them to the hunter. In the upper drawing is shown a herd of elephants disporting themselves in the jungle amidst lotuses, *ashoka* and *banyan* trees, among them being the six-tusked elephant; represented much larger than any of the others, and white in colour, as described in the legend. He is also dotted all over with small brown spots, which assist in giving the texture of the animal's hide (p. 12, fig. 21). In this group all the characteristic movement of the elephant is truthfully and admirably depicted in every conceivable attitude. In the lower drawing the hunter is seen on the left; he has reached the crest of the Suvarna ridge, and comes upon the huge elephant. Next, to the right, are a king and queen, seated on bamboo stools, surrounded by their attendants; and two hunters, one carrying the six tusks slung to a bamboo balanced across his shoulder. The queen, at the sight of the tusks, turns away, and appears stricken with remorse, while the king and her maidens endeavour to console her. Further to the right, the king and queen are seated on chairs, and the two hunters approach them with their hands in a supplant attitude. The king is addressing them, while the queen appears to wish to draw the king's attention to the device with a long staff on her right. In the next scene the queen, seated on a circular stool, appears to be still grieving; the king stands in front, consoling her, while her maidens—two standing and one sitting—are listening. Behind the queen is a couch or bed. The next scene represents the king and queen, and their maidens, walking in the garden. One maid is picking a fruit from a tree. The painting to the right of this is entirely destroyed, but it probably represented the death of the queen, who, the legend states, died of a broken heart.[4] The Chhadanta Jâtaka is again illustrated in Cave XVII (**Plate 63**), and also in one of the discs of the Amrâvati Rail, and in the Bharhut Stûpa (pl. xxvi).

Copies of these pictures are at the India Museum, South Kensington.

Copies of other paintings in this Cave were made, but are not given in the present work (**Plate 40**. E, F, G, H, I, J, K, L). These were destroyed by fire at the India Museum.

PLATES 42 & 43.—The plain octagonal shafts, without bases or capitals, which divide the aisle from the nave of this Cave (**Plate 40**), are decorated with innumerable figures of Buddha of a much later date than the wall-paintings. Specimens are shown in these two plates. The halo in some is circular, with radiating rays encircling the head (**Plate 42.b**, and **Plate 43.f**), whereas, in others it is of an oval form, surrounding the whole figure (**Plate 42. a, d**, and **Plate 43. c**).

There is a remarkable resemblance between these representations of Buddha and those of Christ in early Christian art. The pose of the figure with the nimbus, and the arrangement of the drapery, show a striking similarity.

Copies of these are in the India Museum, South Kensington.

PAINTINGS IN CAVE XVI.

Although the pictures in this *Vihâra* are very much damaged and obliterated by smoke, what remain show them to have been of a highly artistic character and varied incident. Special attention appears to have been paid to the preparation of the ground, which has been "rendered" to a smooth and even surface to receive the painting.

[illegible] 288, 294, and pl. xxix.
[illegible]
[illegible]

[illegible] Conf. Burgess' "Arch. Sur. of Western India," Vol. IV. pp. 86, 87.

The scenes on the wall of the right aisle are mostly, if not entirely, of incidents in the life of Prince Siddhârtha, *i.e.*, Shâkya-Muni or Gautama Buddha. Some are readily recognised, and they agree in the main with the story told in the Buddhist records.

PLATE 45.—In this picture, which is between the first and second cell-doors (**Plate 44**, B), is seen, at the top left side, Asita, or Kala-Devala, with the infant Bôdhisat in his arms. The story tells that Asita, knowing by divine intuition that the Bôdhisat (Buddha) had been born in the house of king Shuddhodana, in the city of Kapila-vastu, proceeded, accompanied by his sister's son, Naradatta, to the king's house, and approached the doorkeeper and told him to go and inform the king that a *rishi* waits at the door. The porter accordingly went, and, with joined hands, said to the king, "An old withered *rishi* stands at the door, and says he wishes to see the king." Asita was admitted to the royal presence, and provided with a seat. "After making an offering to the sage, and touching his feet, the king received him kindly, and invited him to be seated. He then said respectfully, 'I do not remember, *rishi*, to have seen thee before; with what object in view hast thou now come?' 'I have come,' replied the *rishi*, 'desiring to see the son who has been born to thee.' 'He sleeps,' said the king, 'wait a little until he arises.' 'Such men do not sleep long,' rejoined the *rishi*, 'such saints are wakeful.' The Bôdhisat, from compassion to the great *rishi* Asita, gave a sign of waking. The king then, taking affectionately in both arms the child, perfect as regarded every object of desire, brought him to the *rishi*. The *rishi*, beholding the Bôdhisat, and seeing him to be distinguished by the thirty-two marks of a great man, and marked on his body by the eighty secondary signs, with a form surpassing that of Shakra (Indra), Brahma, and the Guardians of the world, with a hundred thousand times greater brightness, beautiful in every limb, expressed his joy. 'Wonderfully fair is this child which has appeared in the world;' and rising from his seat, with joined hands, he fell down at the feet of the Bôdhisat, and making a circuit round him, he took him in his arms, and stood meditating."[1]

It is to be regretted that a piece of the picture has been ruthlessly cut out; for before this was done, the figures of the king, Gautama's father—of which now only a part of the head and shoulders can be made out—and of his mother, were shown.

The next scene, on the right, is Gautama in a verandah in his father's palace, being instructed, with three other boys, by a Brâhman teacher. On their laps are tablets, probably of wood covered with sand, similar to those in use to this day in some of the village schools in India. This incident is described by Sir Edwin Arnold:—

> "When the eighth year passed
> The careful King bethought to teach his son
> All that a Prince should learn, for still he shunned
> The too vast presage of those miracles,
> The glories and the sufferings of a Buddh.
> So, in full councils of his Ministers,
> 'Who is the wisest man, great sirs,' he asked,
> 'To teach my Prince that which a Prince should know?'
> Whereto gave answer each with instant voice
> 'King! Viswamitra is the wisest one,
> The farthest-seen in Scriptures, and the best
> In learning, and the manual arts, and all.'
> Thus Viswamitra came and heard commands;
> And, on a day found fortunate, the Prince
> Took up his slate of ox-red sandal-wood,
> All-beautified by gems around the rim,
> And sprinkled smooth with dust of emery.
> These took he, and his writing-stick, and stood
> With eyes bent down before the Sage."[2]

Caged birds, musical instruments, a battle-axe, bows, a water-pot (probably of silver) hang against the walls; while pigeons are cooing under the eaves above, where their cot is formed of perforated wood-work with small arched openings.

In the scene below, Gautama shows his skill in archery. "The royal prince, when he was fifteen years old, contended with all the Shâkyas in athletic sports. He drew a bow and with one arrow pierced seven golden drums, and with another seven iron blocks. These arrows, passing through the targets, went in a south-east direction and stuck in the earth; from these spots two fountains of water gushed."[3] Another version says that the prince could send an arrow with so steady an aim as to split a hair from which anything was suspended. This scene is also represented at Bôrô-Budûr.[4]

[1] Muir's "Metrical Translations," pp. 305-7.
[2] "The Light of Asia," by Sir Edwin Arnold, p. 9.
[3] Beal's "Fâ-Hien," p. 86.
[4] "Bôrô-Budûr," pl. 32.

The ornamental panels on the right and left of the picture are the painted borders that surround the cell-doorways.

Size of picture, 5 ft. 3 in. by 6 ft. 10 in. The copy is in the India Museum, South Kensington.

The scenes shown in **Plates 46, 47, and 48** are above the first and second cell-doors (**Plate 44**, B[1]), and are copied on one piece of canvas, 11 ft. 1 in. by 6 ft. 4 in. The copy is in the India Museum, South Kensington.

PLATE 46.—In this scene Gautama is represented seated on a couch with his principal princess, Yashôdharâ, on his right, in a pavilion of his palace, surrounded by women attendants, who were princesses provided by Shuddhodana, his father, to be his concubines or attendants in the private apartments of Yashôdharâ. Gautama appears to be meditating on the thought that was ever uppermost in his mind—his intended renunciation of the world. His princess, likewise, looks sad, as if some impending sorrow were about to befall her. The man in the doorway may be Chauna, Gautama's faithful charioteer, come to inform his lord that his chariot is ready.

PLATE 47.—This subject continues the story of the last picture, and probably represents the occasion when Gautama had returned from his drive, after he had seen a dead body—the last of the four omens. He and his princess are seated on low couches, with footstools before them, in a circular pavilion of the palace, with their maidens in attendance. Two children seated on the floor, with their arms round each other's waists, are in the foreground. One has a small toy sword hanging by a strap over his left shoulder. Gautama is addressing the princess, who seems sad and sorrowful. Indeed the expression on the faces of all the women is that of wonderment and sorrow, as if Gautama were expatiating on the vanity of all earthly aims; on the pain, the sorrow, the misery and grief caused by disease and death, saying that "Life is but a troubled dream, an incubus, a nightmare."[5]

PLATE 48.—The first episode in the drama is the bed-room scene represented in this plate. The princess, Yashôdharâ, is asleep on her bed, with the lightness of covering that prevails during the Indian hot season. She wears rich ornaments in the form of necklaces, a girdle or belt around the loins, and anklets. Her maidens and the two children are all asleep around her bed. The legend states that her son, Râhula, was with her. He may have been in that part of the picture that is now destroyed; though in the same scene in the Gandhâra sculptures, the child is absent. Small oil lamps, identical with those in use at Nâsik to-day, are seen alight beside the couch. Against the wall is hung a guitar; and on a shelf are articles for the toilet. Between the two columns on the left is seen Gautama, who has formed the resolution to abandon all worldly ties, and is about to accomplish "the great going forth from home," come to have a last fond look and bid farewell to wife and child, from whom he is about to part for ever. The picture is full of deep pathos and feeling, and is executed with considerable artistic skill. It is so true to the legend that a version of the latter is given for comparison.

Gautama thought, "'I will just look at my son.' And rising from his couch, he went to the apartments of Râhula's mother, and opened her chamber door. At that moment a lamp, fed with sweet-smelling oil, was burning dimly in the inner chamber. The mother of Râhula was asleep on a bed strewn with many jasmine flowers, and resting her hand on the head of her son. Stopping with his foot on the threshold, the Bôdhisat thought, 'If I lift her hand to take my son, she will awake, and that will prevent my going away. I will come back and see him when I have become a Buddha.' And he left the palace."[6]

This same scene of the eve of the renunciation is represented in the sculptures of Amrâvatî and Gândhâra,[7] so that the subject appears to have been a favourite with the Buddhists. The Chinese pilgrims refer to it:—"By the side of this (the Hastigarta—the fallen elephant ditch) is a *vihâra* in which is a figure of the royal prince. By the side of this, again, is a *vihâra*; this was the sleeping apartment of the queen and the prince; in it is a likeness of Yashôdharâ and (the child) Râhula. By the side of the queen's chamber is a *vihâra* with the figure of a pupil receiving his lessons; this indicates the old foundation of the school-house of the royal prince."[8]

[5] Monier-Williams's "Buddhism," p. 27.
[6] Rhys Davids' "Buddhist Birth Stories," p. 82.
[7] See the sculptures in the British Museum.
[8] See the sculptures in the Lahore Museum.
[9] Beal's "Records," Vol. II., p. 17.

PLATE 49.—This scene is between the third and fourth cell-doors (**Plate 44**, B⁵). On the left, a prince, seated cross-legged on a couch in a pavilion, is engaged in conversation with three men seated on the floor. Two women, standing on the prince's right, show an interest in what he is saying.

On the right of the pavilion, two figures seated under a tree—one of fair complexion, with his hair in long ringlets—are being served by a maid, while three men are walking away. Below is a pair of humped oxen yoked together, driven by a man who, I believe, is guiding a plough; so I take it to be a part of the illustration of the so-called Ploughing Festival.[1]

Below is a very animated scene. On the extreme right is a prince seated in a chariot drawn by four horses, accompanied by his retinue, who carry banners, shields, and swords. This is probably Prince Siddhārtha going to his pleasure ground in his gloriously beautiful chariot, with all its trappings, to which were harnessed four state horses of the Sindhi breed, white as the leaves of the white lotus flower.[2]

PLATE 50.—These scenes are above those in the last plate (**Plate 44**, B⁵). At the top left hand corner is the Bôdhisat, with his begging bowl, accompanied by four of his disciples. A maiden, in flowered robe and many bangles, is in the act of giving him something out of a vessel which she holds in both hands; while, to the right, is another maiden, seated cross-legged on the ground, stirring something in another vessel. Behind are some cattle.

This may be a version of the story of Sujātā, with her maid, Pūrnna (the former dressed in her most costly garments), presenting Buddha with rice-milk in a golden vessel, placed on a golden tray. The golden tray I take to be the circular object behind her head.[3] The subject is frequently repeated in the Gāndhāra sculptures.

Further to the right is Buddha, seated on a rock, in the attitude of meditation, accosted by two itinerant Brāhmans, who may be asking him "Why he did not plough and sow and so support his own bread?" He replied, "I do plough and sow, and an immortal fruit my plough is wisdom; my shaft is modesty; my drab-ox, exertion; my good, earnest meditation; my mind, the rein. Faith is the doctrine is the seed I sow; cleaving to life is the weed I root up; truth is the destroyer of the weed; Nirvaṇa and deliverance from misery are my harvest."[4]

In the next scene below on the left Buddha is seated cross-legged on a raised seat, with a halo around the head, and the hands in the "argumentative" or "teaching" attitude. He is addressing a group of three princes, a princess, a bearded warrior in a helmet and two attendants, who are seated on the ground, listening earnestly. A horse, an elephant, and an ox, show the mode in which they travelled.

In the centre of the picture, Buddha, with his alms-bowl, is issuing from a doorway, going (as we are told in the legend) from house to house to collect food. A youth accosts him. In the background, two princes, seated in a verandah, are engaged in conversation.

On the right Buddha again appears seated on a raised seat, discoursing to his disciples.

These two plates (**49** and **50**) represent less than one-half of the large picture copied (B⁵), the dimensions of which are 20 ft. 1 in. by 12 ft. 9 in. The copy is in the India Museum, South Kensington.

PLATE 51.—The subject of this scene, of which only a portion is here shown, is Buddha enthroned, preaching to a large and distinguished assembly (**Plate 44**, F). He is represented of colossal size as compared to his audience, passive and unmoved, lost in thought, with a certain amount of grandeur and solemnity depicted in his face. He is seated on a throne, his feet resting on a lotus flower (this flower is connected to another below by a palm leaf); an ornamental halo encircles the head; and his hands are in the "argumentative" or "teaching" attitude. On the left, beside the throne, stands a figure, dressed in a rich robe and elaborate jewelry, with a halo around the head. He appears to be arguing with Buddha. The other members of the assembly, seated on the ground, are monks, princes, and nobles with their wives; all, except the monks, are adorned with a wealth of jewelry. They are mostly in the attitude of adoration, listening intently to the discourse; while some appear to doubt. In the extreme left is a standing figure, richly bejewelled, with a halo around the head. Below, but not shown in the plate, are represented *Nāga* figures, with snake-hoods, in the attitude of adoration.

[1] Rhys Davids' "Buddhist Birth Stories," p. 74.
[2] Rhys Davids' "Buddhist Birth Stories," p. 78.
[3] Hardy's "Manual of Buddhism," p. 108; Rhys Davids' "Buddhist Birth Stories," p. 93.
[4] Monier-Williams's "Buddhism," p. 144.

Many of the heads in this and in the next plate are executed with considerable refinement.

The copy (F), of which this plate is a portion, is in the India Museum, South Kensington, and its dimensions are 13 ft. by 10 ft. 11 in.

PLATE 52.—This picture is on the verandah wall (**Plate 44, b**). At the top right corner, Buddha, enthroned, is surrounded by a number of worshippers, both men and women, seated on the ground, listening to his discourse. Below is another incident. Buddha has left his throne to travel from place to place. The royal umbrella is carried above his head, and a halo surrounds the whole body. He is accompanied by numerous disciples, both laymen and monks; among the former, princes and nobles may be recognised by their jewelled head-dresses and other personal ornaments. On the right, but not shown in the plate, are a number of monks in the throng—one with a halo around his head. Size of picture, 7 ft. 7 in. by 6 ft. 3 in. The copy is in the India Museum, South Kensington.

A reference to the plan (**Plate 44**) will show that copies of many of the paintings are not included in the present work. Those marked A, G, and H were destroyed by fire. The others are in the India Museum, South Kensington.

PAINTINGS IN CAVE XVII.

In this *Vihāra* are some singularly interesting paintings; but, like others already referred to, they have been wilfully defaced by pieces being cut out.

Fig. 71.—Showing how Children are carried in India. From Wall-Painting, Cave XVII.

PLATE 54.—This important picture, on the left wall of the ante-chamber to the shrine (**Plate 53**, L), illustrates one of the most favourite subjects with the Buddhists—the enthronement of Buddha. It is in tiers of three distinct scenes, of which the two lower are shown in the plate.

In the lowest scene Buddha is enthroned in the centre, with a decorated halo around the head, and the hands—on the palm of one of which is the wheel symbol—in the "teaching" posture. By his side stand two celestial fly-flap bearers; the one on the left may be Padmapāṇi; and that on the right, Vajrapāṇi (the thunderbolt-bearer and destroyer of evil spirits), as the thunderbolt is seen in his left hand. Two small cherubs in clouds bring garlands to Buddha. On the right sit seventeen bare-headed disciples—old and young—singing the praises of Buddha. These may be the leaders among the so-called eighty "great disciples," whose number Sir Monier-Williams gives as sixteen.[5] Above them are four men on horseback, one dressed as a Persian. At Buddha's feet, two chiefs sit making profound obeisance. To his left is an important group of kings, princes, and warriors of different nationalities, come to worship him. The figure in the conical cap among the seated group, and the two on horseback, are Sassanians or Persians.

[5] "Buddhism," p. 47.

In the middle scene (the top one of the plate), Buddha, without a halo, stands in the centre under the ennobling umbrella, with two disciples on each side, with braided hair, gathered into a high top-knot—like that of ascetics of the present day in India. Three carry fly-flaps, and the fourth, on the right, has a rosary. Behind stand five other figures (probably the five celestial Buddhas), with high jewelled head-dresses. On the left is a group of figures on two elephants, who in their dress resemble Sassanians, with pennants and spears, likewise come to worship Buddha. Behind the head of one of the elephants, a fair Sassanian carries an umbrella with a garland suspended from it. On the right is another elephant, bearing an interesting group doing homage to Buddha, who is looking towards the principal figure—a graceful queen, over whom is held the royal umbrella. Above the umbrella, two kneeling figures, with hands in the attitude of reverence, and snake-hoods over their heads, are looking up at a flying figure coming through a gateway.

Many of the figures in the picture are represented singing the praises of Buddha, with the hands in the attitude of reverence. Even the elephants on the left are shown doing homage to him, by trumpeting with uplifted trunks.[1]

In the upper tier, the enthroned Buddha is represented, as in the lower, seated, with a number of disciples worshipping him; on the left are women disciples, and on the right, men.

Size of picture, 8 ft. 8 in. by 11 ft. 5 in. The copy is in the India Museum, South Kensington.

PLATE 55.—This picture is on the upper part of the first pilaster in the right aisle (Plate 53, r), and represents a lady of rank, with her maidens, performing her toilet. She stands looking at herself in a mirror held in her left hand, while with her right she applies unguents to beautify her face. On the right stands a waiting-maid, ready to hand her mistress the toilet requisites, which she carries on a tray; and below is a female dwarf, with either a bag or a casket slung over her shoulder. On the left, in a graceful attitude, stands another maid with a fly-flap. The colour of the palms of the hands and soles of the feet has faded; and I have no doubt that formerly they were coloured in imitation of the staining with henna, a practice universally adopted in the East from time immemorial. Babu Rajendrala Mitra says that mention is frequently made of Aryan women staining the soles of their feet and the palms of their hands with a bright crimson dye extracted from Sapani wood, and the practice of using colours for beautifying the face was not uncommon. Indian poetry is eloquent in the charming effect of fair women dressed in blue cloth, which is often compared to a dark cloud relieved by lightening flashes of beauty.

This picture is a good illustration of the costume worn by the women of that period. The principal lady, like those already referred to in the other paintings, appears all but nude; but the long ends of drapery that hang in graceful folds at her side, show that she is clad in the thinnest gauze. We know that India, even in those early days, was noted for fabrics of exquisite delicacy, known by the poetical names of "woven air" and "evening dew." Some of the women wore costumes of very thin material to attract attention; as in the case of a Buddhist nun of loose character, who appeared in public clothed in fine gauze, so thin as to expose her figure; which induced Buddha to pass an order that no religious women should wear thin garments. It is stated of Aurangzeb that he reprimanded his daughter for showing her skin through her clothes, when she replied that she was wearing seven robes.

The richness and profusion of the ornaments worn by the women in this picture are remarkable, especially in those of the principal lady and her maid on the right. The head-dress of the former appears to be a large round turban or cap, worn on the back of the head, and richly ornamented with pearls and precious stones. In front, over the forehead, is a diadem edged with pearls, from under which appear small ringlets. Rich necklaces adorn her neck; and from the back of the head depend strings of precious stones, to which ribbons are attached. Armlets and bracelets are on her arms; round her loins is a richly jewelled belt or girdle, in three rows, clasped in the centre; and a simple anklet on each ankle. Her attendant maidens are similarly attired; but with more simplicity in design and material. The loin-cloth is of thicker stuff, as the figure is not seen through, and the hair is not so elaborately dressed. The hair of the maid on the right is parted at the side.

Size of picture, 3 ft. 9 in. by 2 ft. 7 in. The copy is in the India Museum, South Kensington.

[1] See Beal's "Records," Vol. II, p. 82.

PLATE 56.—This large wheel, painted on the end verandah wall (Plate 53, A), was supposed to represent the signs of the Zodiac—hence the Cave was known as the Zodiac Cave; but this idea is now rejected. Surgeon-Major Waddell has discovered a similar picture in Tibet, alleged to be a copy of an Indian one brought to Tibet in the eighth century, the subject being "The Wheel of Life," giving a pictorial diagram of human life as conceived by Buddha himself. "The Tibetan form of the picture is a disc or wheel, symbolising the endless cycle of Life, of which each re-birth is a revolution. The wheel is held in the clutches of a monster, who represents the hideousness of the Clinging to Life. The broad rim is occupied by the Causal Nexus, and the nave by the three vices or delusions, 'The Daughters of Desire.' . . . Lust, ill-will, stupidity, which lie at the core of re-birth, and are figured as a dove, serpent, and pig, appropriately coloured red, green, and black; while the body of the wheel, which is considered to be in continuous revolution, is filled with pictorial details of Life in its several forms, or 'The Whirling on the Wheel' of Life."[2]

This description agrees in the main with the fragment of the wheel in the plate. It never could, however, have been a complete wheel, as the cell-door cuts into the lower part of it. Like the Tibetan wheel, it is held in the clutches of a monster, whose green arms and one fang are shown in the illustration. The Tibetan wheel is divided by six spokes, whereas this has eight, the spaces between filled by pictorial illustrations of various pursuits and exigencies—as cooking, selling food, playing on musical instruments, dancing, singing, love-making, and the administration of justice. The rim of the wheel appears to be divided into sixteen compartments, in which are depicted a figure praying; a man thrusting a sword into another; a man in grief; a camel led by a driver, the symbol, in Buddha's chain of Causation, of "Ignorant" Productive Unconscious Will led by Act-force (Karma); a potter at his wheel, emblematical of the "shaping of the crude and formless physical and mental aggregates of the Unconscious Will by Karma, in accordance with the judgment;" a monkey, symbolical of the "Unconscious Will reaching its next stage of development with the rise of consciousness, or Conscious Experience, as the third link in the evolutionary process;" two men, may be one being ferried across an ocean by the other, emblematical of the "Individual crossing the Ocean of Life;" and a mask of a human face ("the empty house of the senses"), symbolical of the possession by the individual of "The Sense-Surface and Understanding as a result of Self-Consciousness." "The understanding is indicated by a pair of extra eyes gleaming through the brow of the mask,"[3] which is shown in the illustration. The rest of the symbolism is indistinct.

The nave of the wheel is destroyed, as seen in the plate.

Size of picture, 8 ft. 7 in. by 5 ft. 1 in. The copy is in the India Museum, South Kensington.

Below the wheel is a large green figure of a *rája* or chief, with the word *Mánibhadra* inscribed on it, which indicates that he is a *Yakkha* (demi-god) of that name, well known in Buddhist mythology; and, to the left, a painting of the Buddhist Litany.

PLATE 57.—This illustration is a continuation of the painting to the left of the large wheel, a part of it being on the return wall (Plate 53, A). A brownish-yellow-coloured monster snake, attacked in the head by a lion, is represented gliding through the country, among crowds of people and animals. This snake may have some connection with the legend, when famine and disease were prevalent in the country, Buddha "appeared as a great serpent, extended his dead body all along the void of the valley; and called from the void to those on every side to look. Those who heard were filled with joy, and running together, hastened to the spot; and the more they cut the body of the serpent, the more they revived, and were delivered both from famine and disease."[4] The people are all going the same way, as if changing their camping ground. A string of pack bullocks; men on horseback; men with poles across their shoulders, with baskets suspended to them; and a woman, carrying a tray on her head and a child on her hip, are among the incidents represented.

Size of painting, 5 ft. by 5 ft. 1 in. The copy is in the India Museum, South Kensington.

PLATE 58.—This scene, the right half of C, is on the back wall of the verandah (Plate 53, C). On the right, in a pavilion of the palace, is a prince seated, with his wife on his lap, drinking wine supplied to him, from a jug of excellent shape, by a servant. Another

[2] Waddell's "Lamaism," p. 109.
[3] Waddell's "Lamaism," pp. 107-109.
[4] Beal's "Records," Vol. I, p. 126.

servant, on the left, presents the *pân sopârî*, or betel-nut, box and a dwarf, the spittoon; which form, even now, the necessary parts of every Indian prince's equipment. On the left, at a window of the palace, are two women watching the procession below.

Outside the palace are seen the prince and princess, each with a royal umbrella held over them. He is about to proceed through a porch, probably to join the throng on the left (shown in the next plate), with which he appears to have some connection. A woman, in a graceful attitude, with her left hand resting on his shoulder, looks up into his face. The princess is being led by the hand by one of her maidens. It is difficult to understand the action of the fair man in the foreground, unless he is a mendicant shunning the spectacle behind him. He carries one of those quaintly-bent sticks often seen in the hands of devotees.

Size of picture, 7 ft. 9 in. by 4 ft. 2 in. The copy is in the India Museum, South Kensington.

PLATE 59.—This scene, a continuation of the last (**Plate 53**, C), is mainly composed of a number of dirty-looking begging friars with unkempt hair—the blind, the halt, and the maimed. Very little change has taken place in the social life of India during many centuries; for this scene might be an incident in an Indian bazaar of to-day. To the left (not shown in the plate), a chief, seated European-fashion on a stool, is addressing a number of friars, who gaze at him. A young prince or noble, of a greenish colour,—the first on the left in the plate—is brought before the chief by the friars, some of whom carry square umbrellas. In the foreground are two horses, and immediately above them a man distributes alms. Above, seated on stools in a tent (*shamiana*), are five friars (who may be the five mendicants to whom Buddha had been preaching),[1] with vessels probably containing food, at their feet. They all hold their right hands ready to receive what may be given to them. Two women, squatting before them, are waiting on them. To the right is an Amazon with sword and shield.

The trees in these two scenes, among which can be recognised the betel-nut palm, *banana*, and *ashoka*, are admirably painted.

Size of picture, 9 ft. 7 in. by 4 ft. 2 in. The copy is in the India Museum, South Kensington.

PLATE 60.—This scene is amidst rocks and foliage, principally of the *ashoka* tree (**Plate 53**, D). To the left is a group of celestial beings[2] flying through the air, backed by blue clouds. The principal figure, in high jewelled head-dress, with sword and dagger, is singing. He is accompanied, on the left, by an attendant in flying drapery carrying a stringed instrument over his shoulder (p. 17, fig. 47); and on the right by celestial nymphs—two play cymbals, one a flute, and one carries a casket over her shoulder. Below is a pair of red *Kiratas*, or mountaineers. Above, on a ledge of rock, are two heavenly minstrels (*Kinnaras*), male and female, the upper half of whose bodies is human, and the lower that of a bird—both clashing cymbals (p. 11, fig. 19). A little below, among the foliage of the *ashoka* tree, are two monkeys; and to the right, two pea-fowl, with blue beaks, white wings, and green tails. On the extreme right, two comical little sprites sit on a rock; and a snake is seen gliding out of its hole behind them. The ornamental piece in the lower part of the picture is what is left of the jewelled head-dress of a gigantic green-coloured figure painted below.

Size of picture, 6 ft. 5 in. by 3 ft. 5 in. The copy is in the India Museum, South Kensington.

PLATE 61.—This shows the painted decoration above the central doorway to the Cave, and the small perspective drawing at the side, its disposition (**Plate 53**, E).

At the top is a row of eight Buddhas, seated in the usual manner, with aureoles around their heads, and with hands in the various symbolical attitudes. These are the seven Buddhas of the present age, who have already appeared, namely—(1) Vipashyi; (2) Shikhi; (3) Vishvabhu; (4) Krakuchchanda; (5) Kanaka-Muni; (6) Kâshyapa;[3] and (7) Shâkya-Muni;—and the eighth (8) Maitreya, the coming Buddha. He is depicted with long curly locks, and richly bejewelled with a high crown, ear-rings, necklace, armlets and bracelets, in contrast with the other seven, who are devoid of all ornaments. Some are shown with the right shoulder bare, and others have it covered with the robe. 1, 2, 3, and 4 are black; 5 is grey; and 6, 7, and 8 are golden-yellow. Each Buddha is represented under his own special Bodhi-tree—which, in some cases, is readily recognised,—as the Pâtali (*Bignonia Suaveolens*), with its trumpet-shaped flowers over (1) Vipashyi; the Sâl (*Shorea Robusta*) over Vishvabhu (3); the Udumbara (*Ficus Glomerata*) over Kanaka-Muni (5); the Banyan (*Ficus Indica*) over Kâshyapa (6); and the Pipal (*Ficus Religiosa*) over Shâkya-Muni (7).

Below the row of Buddhas are eight panels, each containing a pair of figures—a man and woman—engaged in drinking, admiring flowers, and in conversation; worldly pursuits contrasted with the spiritual vocation as typified in the Buddhas above.

Size of picture, 10 ft. 5 in. by 4 ft. 11 in. The copy is in the India Museum, South Kensington.

Over the two windows in the verandah (**Plate 53**, H) is a very good illustration of the story of Dêvadatta (the sceptical brother-in-law of Gautama), who, with a view to destroy the latter, persuaded the king to let loose the Mâlâgiri elephant, maddened by drink, in the street of the city, when Buddha came to receive alms; but the infuriated animal, on hearing the Teacher's voice, was pacified, and did him reverence.[4]

PLATE 62.—In this plate is shown the beginning of the story. The king is seated in an upper verandah of his palace, with Dêvadatta on his left, and his queen and women attendants on his right. In a lower verandah are other ladies of the court, and a nobleman. A begging friar, in a white robe, passes through a porch, behind which can be made out a front view of the head and trunk of the huge elephant in his stable; and, in order to show his docility previous to being drugged by liquor, a man is seated on his trunk.

To the right of this scene is represented the now maddened and infuriated animal let loose in the street, where he has seized a man in his trunk; and further, he is seen carrying destruction before him, till he arrives before Buddha, to whom he kneels in reverent homage.

Size of picture, 16 ft. by 3 ft. 10 in. The copy is in the India Museum, South Kensington.

PLATE 63.—This very interesting picture is on the wall between the entrance door and the first window to the left (**Plate 53**, W), and is another illustration of the *Chhaddanta Jâtaka*, already described at page 32, and illustrated in **Plate 41**.

Fig. 72.—Palâsa (*Butea frondosa*) in Flower. From Wall-Painting, Cave XVII.

Taking the scenes in the order in which they occur in the story, the elephants are disporting themselves, in the lower part of the picture, among lotus plants and other tropical vegetation, admirably drawn; especially the screw pine (*Pandanus odoratissimus*) and the palâsa tree (*Butea frondosa*) with its scarlet flowers and dark-green velvety calyx. A number of black ants are shown climbing the stem (fig. 72). Two hill people—a man and a woman—are up in the rocks, watching the white elephant below, on the back of which a wolf has leapt, while another is seen near by (p. 14, fig. 29). The man carries a bow and arrows in his right hand, and a dagger in his waist-belt. The woman is clad only in a girdle of three rows of beads round the waist, to which is attached a bunch of leaves. To the right are two black-faced monkeys (*langûr*, p. 13, fig. 26), and below them, two vultures sit on a ledge of the rocks.

[1] Beal's "Records," Vol. II, p. 42, note 5.
[2] Beal's "Records," Vol. II, p. 38.
[3] I am indebted to Dr. Burgess for the Pâli forms of these names—Vipassi, Sikhî, Vessabhû, Kakusandha, Konâgamana, Kassapa.
[4] Hardy's "Manual of Buddhism," p. 320.

At the top left-hand corner, the king is represented seated on a couch with his queen reclining against him. Both appear happy in contrast to their state shown in the scene below. Two men approach them on their knees, who seem to have brought news of importance—probably of the *Chhadanta* elephant.

At the top centre of the picture, a man is shown in the act of discharging his bow at the elephant below.

At the top right-hand corner, a seated devotee holds a bowl in his lap, and feeds an elephant, whose trunk is raised ready to receive the food.

In the right centre of the picture stands the huge white Elephant King, with only one tusk, upon which he rests his trunk while a man kneels and makes profound obeisance before him. Two other men carry away the tusks, slung on sticks across their shoulders. These are the hunters of the legend, and, from their dress and short sparse beards, are aborigines like the jungle-people of the present day. Above is a herd of elephants, both large and small, in a state of great excitement.

To the left, the final scene is represented (fig. 73). In a pavilion of the palace, the king sits on a couch, and supports the queen, who, stricken with remorse, in causing, as she imagined, the death of the Elephant King, mourns in her husband's arms. A dark-skinned female attendant looks wistfully into her face; while behind, others are engaged in fanning and using the fly-flap. At the foot of the couch, a woman kneels and brushes the queen's feet with a lotus flower, while another is engaged in picking rice, as she has before her the common bamboo winnowing basket used by natives for cleaning grain. Above, a servant, in a white tunic bound round the waist with a belt, enters with a tray containing the two elephant tusks, which he is about to present to the queen. Two men behind are engaged in conversation. The upper part of the pavilion is richly decorated by festoons.

FIG. 73.—SCENE ILLUSTRATING THE CHHADANTA JÁTAKA.
FROM WALL-PAINTING, CAVE XVII.

Size of picture, 10 ft. 3 in. by 10 ft. 3 in. The copy is in the India Museum, South Kensington.

PLATE 64.—These two scenes are on the left and right of the cell-door in the left end of the front aisle (**Plate 53**, S). That on the left represents a chief seated, holding with his left hand a sheathed sword, which he is apparently about to draw. Two women stand behind to the right; one has a fly-flap, and the other, in a jewelled head-dress, leans against a pillar. Close to the chief, on the left, and leaning on the arms of his couch, is a Brâhman friar; and next, a curly-haired attendant, who carries something on his back. Farther to the left stands another chief, with two attendants behind; and, immediately below, are the remains of two heads in jewelled crowns, one of whom has a third eye in his forehead. Six ladies are at a window above; one, with her arm thrown over her head, is weeping. They appear to be looking at the standing chief below.

In the scene shown in the illustration on the right, a chief sits on a couch with two women attendants standing behind. To the right sit five men, with whom the chief converses. Two maidens stand to the right, one holds in both hands a tray of flowers, while the other has a fly-flap. Below, two geese on seats look towards the chief; and on the return of the pilaster, a man carries two more—one standing on either hand; while above is seen a flight of geese. Plants grow in the foreground, showing that the scene is in the garden of the palace. A small pavilion, on the right, is screened off by ornamental hangings.

The story illustrated here has been identified by Professor D'Oldenbourg, of St. Petersburg, as representing the *Mâha-hansa Jâtaka*.[1]

[1] R. Asiatic Society's "Journal," July No. of 1880, p. 624.

The same subject is again treated at F, **Plate 20**, Cave II, and at Bôrô-Budûr.[2]

Size of picture, 13 ft. by 11 ft. The copy is in the India Museum, South Kensington.

PLATE 65.—This scene, a very small part of the large and important painting on the wall of the left aisle (37 ft. by 12 ft. 1 in.), is on the left side of the fourth cell-door (**Plate 53**, R). A chief is seated on a couch, giving audience to a devotee with a square-topped umbrella, who presents him with some fruit. Between the two, an attendant holds a vessel. On the right are the chief's wife and two children; and behind, a maid with a fly-flap. In the background, a curtain, suspended by a cord, screens off this apartment from the rest of the palace. Below, three personages of importance, seated on the floor, are engaged in lively conversation. Two birds are in the lower right-hand corner. The portion of the figure of a chief, on the left, belongs to another scene.

The scenes represented in this large painting may, perhaps, be identified with the *Vessantara Jâtaka*.[3]

The copy is in the India Museum, South Kensington.

The whole of the wall of the left back aisle is covered with interesting scenes (some of which are given in outline in fig. 74), rich in fancy, and full of life and action. They are copied on one piece of canvas, 35 ft. by 12 ft. (**Plate 53**, J). The copy is in the India Museum, South Kensington.

FIG. 74.—FROM WALL-PAINTING, CAVE XVII.

PLATE 66.—This scene is one of many referred to above. To the right, a chief sits in a pavilion, attended by women servants. He is talking to two men seated before him. In front of him is a tray—perhaps containing a present brought by the two men.

Below, he is again represented, walking with his queen and attendants. He appears to be accosted by two men like mendicants, who approach through a gateway. To the left of the gateway are three men on horseback. Above are two elephants with their drivers—one going to the right and the other to the left. Before the latter are foot-soldiers, armed with swords, spears and shields.

Another scene in this large painting (not given here) is a fight, most graphically depicted, between men and monkeys, which has been identified with the *Mahâ-Kapi Jâtaka*.[4] It occurs also at Bharhut[5] and Bôrô-Budûr.[6]

PLATE 67.—This scene is between the third and fourth cell-doors of the right aisle (**Plate 53**, P). On the left, two flying ferocious-looking female demons (*Râkshasis*), with long tusks and dishevelled hair, are driven away by a figure with a bell in his hand. One of them points at him, in derision, with her finger. They are carrying away portions of a human being; as one is shown with an arm in each hand. According to Buddhist belief, the *Râkshasas* were universally feared; and were believed to be fond of devouring human beings. Birds of prey (rudely drawn, yet with the action of flying well expressed) attack what the demons have left in the pavilion beyond the figure with the

[2] "Bôrô-Budûr," Pls. 134 and 155.
[3] Hardy's "Manual of Buddhism," pp. 116-124.
[4] Burgess' "Notes," p. 67, No. 25.
[5] Cunningham's "Bharhut Stûpa," Pl. 33, fig. 3.
[6] "Bôrô-Budûr," Pl. 160.

bell. This figure is on the top of a gateway, which he has reached by a ladder on the right; and up which another man, with a sword, is ascending. On the roof of the gateway, in the centre of the picture, is a long-billed bird like an adjutant; and below it, a little to the left, the ubiquitous Indian crow. To the right of this gateway, sits, on a low stool, a chief talking to another on his left. Behind, three soldiers, armed with straight and curved swords, rest on their shields; while beyond are two horses held by two grooms.

PLATE 68.—This subject is immediately above that of the last plate. Two chiefs sit on low stools, with four men seated on the ground, who look and point at the woman and child, on the right, who have their hands in the attitude of respect. The child appears to advance, and the woman looks towards the prince on the left. Below are two horses, held by two grooms, probably belonging to the two princes above, and four soldiers with swords and shields.

The scenes shown in **Plates 69** and **70** cover the entire wall between the second and third cell-doors of the right aisle (**Plate 53**, P), and **Plates 71**, **72**, **73**, **74**, **75**, **76**, **77**, **78**, and **79** are enlarged details of them; but the illustrations fail to give a tithe of what is in the painting. The subjects of the scenes appear to run consecutively from left to right, in two divisions (a lower and an upper), and, for convenience, I take the lower first. The accompanying outline (fig. 75)[1] is a key to this part of the painting.

FIG. 75.—LANDING OF VIJAYA IN CEYLON, AND HIS INSTALLATION
FROM WALL-PAINTING, CAVE XVII.

PLATE 69 (Lower Division).—On the left, issuing from a gateway, is a chief on his great white elephant, with a bow in his hand; and two minor chiefs, likewise on elephants, each shadowed by an umbrella (**Plate 71**). They are accompanied by a retinue of foot-soldiers, some of whom bear banners and spears, and others swords and shields. The drivers of the elephants, with goads in their hands, are seated, in the usual manner, on the necks of the animals. Sheaves of arrows are attached to the sides of the *howdahs*. The men are dressed in tightly-fitting, short-sleeved jackets and loin-cloths (*dhôtî*), with long ends hanging behind in folds.

Below, four soldiers on horseback, with spears, are in a boat (**Plate 72**); and to the right are represented again the group in **Plate 71** on their elephants, also in boats, engaged in battle, as the principal figures have just discharged their bows. The elephants sway their trunks about, as is their wont when excited. The near one is shown in the act of trumpeting, and the swing of his bell indicates motion (see **Plate 124**). These may be thought open to the criticism on Raphael's Cartoon of the Draught of Fishes, viz., that his boat is too small to carry his figures. The Indian artist has used Raphael's treatment for Raphael's reason: preferring, by reduced and conventional indication of the inanimate and merely accessory vessels, to find space for expression, intelligible to his public, of the elephants and horses, and their riders, necessary to his story.

PLATE 70 (Lower Division).—This scene is on the right of that described in the last plate, and shows that a landing has been effected. A fierce combat is going on between the attacking force and the inhabitants of the country, who are all female demons, with flowing light-coloured hair, long curved teeth, and pendent breasts (**Plate 74**). Some are supplicating the chief, one is hurling a large piece of rock; and, to show how fierce is the combat, some have entrails entwined about them, one is disembowelled, and a horse and his rider have fallen with great force; while the ground is strewn with broken swords, spears, and arrows, and fallen war-quoits (*chakrá*).

PLATE 75.—Above this battle scene, on the right, is a group engaged in the ceremony of installing a king (*Abhisheka*). He is seated on a couch, as we sit in a chair, with his feet on a footstool, arrayed in full regal costume. His left hand rests on his knee, and in his right is a lily. His eyes are closed, while two attendants pour over him the consecrated water from two large vessels, similar to the *gharás* in use at the present day. On either side stand two fly-flap bearers—one red and the other of a greyish-green colour. Below are musicians, beating drums and cymbals, with all the characteristic action seen in these performers to-day in India. Others bring presents; one of clothes (probably of rich gold-figured silk and cotton fabrics); and another of three sugarloaf-shaped articles on a tray, similar to those carried at weddings. From the elaborate manner of dressing the hair, four of the musicians appear to be women, whose costume and action are admirably painted.

It is said in the *Jaurwansa* "that on account of their wish to gain abundance, the Brâhmans recommend to kings to present the sacrifice called Yâga; and if a king can be found willing, they place him upon a golden couch, and anoint his head with holy water, saying, that this will take away the consequences of his sins; then the couch, and the carpet upon which he sat, his robes and ornaments, all fall to the share of the Brâhmans who have conducted the ceremony."[2]

With regard to this scene, I was lately informed by one of the Travancore princes that the ancient and widespread custom of lustration is still followed when a prince of that state is placed on the throne. It is unnecessary to dwell on the manifold Hindû developments of this primeval rite.

PLATES 69 & 70 (Upper Division).—The principal attraction in this scene is a chief seated in the pavilion of his palace, with his usual female attendants (**Plate 76**). Beside him, on the floor to the left, sits a small child; while on the right stands a grim-looking old sage, with corrugated brow and an expression of displeasure. He leans on his staff, and is dressed in white clothing.

To the right of the old man is seen a prince, who arrives on foot with his wife, leading by the hand a little child. They are richly dressed in jewels and flowing robes. The prince, with his hands in the attitude of respect, is received at the entrance of a pillared hall by two men and five women, who appear to offer him welcome. The men present him with garlands of flowers; the foremost woman has a water-vessel, and the others carry articles not recognisable.

To the left of the pavilion, in which the chief sits, is seen advancing towards him a great procession. First comes a royal lady shadowed by an umbrella. She stands on a full-blown lotus flower, and holds in her right hand a half-blown bud (**Plates 76** and **77**). She is attended by a number of small figures, who look like dwarfs, each carrying some object for her use or adornment.

Next is a white horse saddled and bridled, with two attendants, who carry over him long pennants attached to tall staves, accompanied by foot-soldiers. Three elephants, with their riders and drivers, follow abreast. The driver of the elephant to the right appears to be a large monkey. To the left are flat-roofed shops in the bazaar. Fruit is shown hanging for sale, and customers are being served by the vendors (**Plate 78**). The town evidently is *en fête*, as shown by the large display of banners and festoons of flowers.

Below, in front of the chief in the pavilion, is another white horse fully caparisoned, accompanied by foot-soldiers armed with swords and shields (**Plate 79**). The costume of the soldiers is well rendered. The three beside the horse stand with hands joined in the attitude of respect; while two kneeling make lowly obeisances to the king.

It is possible that the lady may be the chief's bride arriving with her retinue, with presents of horses, &c., from her father to the chief.

The scenes represented in this large picture (**Plates 69** and **70**) are believed to be the landing and coronation of Vijaya in Ceylon. "According to the legends, Vijaya Sinhalâ went (543 B.C.) to the island of Ceylon with a large following; the *Rákshasis*, or female demons, inhabiting it captivated them by their charms; but Sinhalâ, warned in a dream, escaped on a wonderful horse. He collected an army, gave each soldier a magic verse (*mántra*) and returned. Falling upon the demons with great impetuosity, he totally routed them, some fleeing the island and others being drowned in the sea. He destroyed their town, and established himself as king in the island, to which he gave the name of Sinhalâ."[3]

[1] From Mrs. Manning's "Ancient and Mediæval India," Vol. I. p. 288.

[2] Hardy's "Manual of Buddhism," p. 74.

[3] Fergusson and Burgess' "Cave-Temples of India," p. 316, note 1.

In connection with the installation ceremony of Vijaya, the horse in **Plates 78** and **79** may have some relation to the *Ashwamedha*, a custom described in the Râmâyana, where the "Horse of Sacrifice" wandered for a year, attended by princes, in preparation for Râma's coronation. Reference is also made to it when "Tura, son of Kavasha, consecrated Janamejaya, and performed the sacrifice with a horse as an offering, a horse fed with grain, with a white star on his forehead, and bearing a green wreath around his neck." One king, after being inaugurated, "loosened eighty-eight thousand white horses from their strings, and presented those which were fit for drawing a carriage to the sacrificing Purohita."[1] "With this ceremony Vasishtha inaugurated Sudâs . . . . . and sacrificed the sacrificial horse."[2]

Size of picture P, 22 ft. 9 in. by 12 ft. 8 in. The copy is in the India Museum, South Kensington.

The two scenes represented in **Plates 80** and **81** are from a picture above the cell-door on the right end wall of the front aisle (**Plate 53**. Q).

PLATE 80.—This scene is the left portion of the picture, and shows a chief on his elephant, which he himself drives, accompanied by his retinue—some on elephants, others on horses, or on foot. The umbrella-bearer kneels on the back of the elephant, behind the chief, and is prevented from falling by a rope round the waist, fastened to the elephant's trappings. This way of carrying an attendant *en croupe* on an elephant still survives, at least in Nepâl. Banners of various devices, on spears, are carried; and a drum is shown in the clouds on the right of the umbrella.

PLATE 81.—This scene is the right portion of the picture, where a number of beggars are being fed by the people who live in the house with the gable-timbered porch. This porch affords a good illustration of a framed-timbered roof of the period.

Size of the two pictures, 12 ft. 7 in. by 7 ft. 7 in. The copy is in the India Museum, South Kensington.

The copy marked Q^1 (**Plate 53**) is not represented here.

PLATE 82.—This scene is immediately below that described in the last plate (**Plate 53**. Q^2), and represents the story of King Shibi, or Shivi. The legend is that Shivi, king of Aritha, while thinking over the various alms he had given, found that his eyes still remained unasked for. To test Shivi's charity, Shakra, or Indra, the ruler of the gods, taking the form of a blind old man, asked him to give one of his eyes. Excited by joyful emotions, for his purpose in giving away his eyes was to become a Buddha, the king ordered both of his eyes to be plucked out and given to the beggar.[3] This story is very graphically depicted. The king is seen seated on his throne, writhing with pain from the operation, which has been performed by the man on the left; while the queen, on the right, beats her breast and is horror-stricken at what has occurred. Below, on the couch, is written "Shibi Râja," so that there can be no doubt as to the subject of the picture. Behind the king, two attendants show their grief—one by burying her face in her hands to weep. To the left, Indra is seen as a decrepit old man, leaning on his staff; and behind him is another figure, perhaps Agni. Above are a cow and a horse.

Size of picture, 3 ft. 8 in. by 3 ft. 7 in. The copy is in the India Museum, South Kensington.

PLATE 83.—This picture is on the right of the front aisle wall, to the left of the second window (**Plate 53**. T). Three distinct events are depicted.

Taking the centre scene first, a chief on a white horse, an umbrella being held over him, goes a-hunting, accompanied by two companions on horseback, followed by two elephants, and attended by foot-soldiers and a number of servants, who lead dogs in leashes. In front of them, on the right, is an antelope in a handsome cart. That the animal is something out of the common is evident from the fact of its being shadowed by an umbrella, along side of which floats a pennant.

The three horsemen appear again below. One has dismounted, and, accompanied by his servants, walks towards two antelopes, a buck and doe, which stand and look at him. Above the antelopes are seen two lions in a cave.

The principal figures in both these scenes are clad from head to foot in tightly-fitting clothes.

The scene at the top of the picture shows a number of hill-people assembled to discuss a matter of some moment. The figure on the right beats a drum, and one on the left has a sheaf of arrows bound to his back in precisely the same manner as by the Bhils of the present day.

Size of picture, 10 ft. 11 in. by 5 ft. 8 in. The copy is in the India Museum, South Kensington.

Plates 84, **85**, **86**, and **87** are illustrations of the remains of the large picture which covered the space between the entrance door and the first window to the right (**Plate 53**. V).

PLATE 84.—This represents a chief reclining on his couch, in a pillared court of his palace, carrying on a conversation with, apparently, a Brâhman, seated before him on a low stool. Between them, on the floor, sits a woman, while two stand behind; the one to the left holds a cup in her hand. To the left of the chief's head is seen, peeping between the pillars, a hideous grinning face. Seated on the ground below the chief are two small children and a woman. One child looks wistfully up at the chief, and offers him something with its left hand. On the left, a woman, richly jewelled, with a staff in her right hand, walks out between the pillars, while below kneels a servant, who points behind him, and looks towards the chief as if he were informing him of what was going on on the left. Above this servant is another, who appears to be shouting the titles of the chief. The chief, all the women, and the two children are very richly decorated with jewelry.

In the background is shown a curtain, hanging on a cord stretched from pillar to pillar.

This picture may illustrate an incident in the *Vassantara Jâtaka*.

PLATE 85.—This scene is immediately to the left of that just described. A chief, over whom is carried an umbrella, is led by a man to a spotted antelope, which stands at the entrance of a wooden house. Behind the antelope is another man in charge of it. Accompanying the chief is a girl, with hands in the attitude of respect. Below, a female dwarf carries a bottle, and a child looks round at her. Inside the house a spotted antelope is seen lying down before a man seated on a low stool. Behind this man stands a woman in the act of reaching towards some vessels which hang by ropes from a beam; while behind her a man, who feeds a fire under [illegible] with sticks, is engaged in cooking. Several vessels placed one upon another, and two suspended by ropes, are identical with those seen in India at the present time. On the roof of the house are several monkeys.

In the upper right-hand corner of the picture another scene is enacted, of which only a portion is shown in the plate. Under a canopy is a spotted antelope *couchant* on a couch, and before it, seated on the ground, is a chief, his wife, and attendants.

The subjects of the scenes in **Plates 83** and **85**, where antelopes occur, has doubtless some connection with Buddha, when, in a previous birth, he was the king of the deer, although I have failed myself to trace much resemblance.[4]

PLATE 86.—This illustration is below that shown in **Plate 84**. It is notable for the natural and characteristic treatment of the monkey. On the right are two peacocks in full plumage.

PLATE 87.—This scene is below that given in **Plate 85** (**Plate 53**. V^1), and shows a herd of deer—a buck and eight does—with their young. The buck alone is represented with spots. A lion watches the herd from a rock above.

This scene may represent the first part of the *Guna-Jâtaka*, where Bodhisat was a lion, and lived upon a rock, when, one day, being hungry, he espied a deer feeding on the borders of the lake. Approaching the spot, he roared aloud, and sprang forward to seize the deer; but the animal, being affrighted by the noise, bounded away.[5]

Size of picture, 7 ft. 6 in. by 9 ft. 9 in. The copy is in the India Museum, South Kensington.

PLATE 88.—This is a single figure on the side of the pilaster in the right aisle (**Plate 53**. I), and might be a portrait of a dandy of the period. This character appears not to have been uncommon, for reference is made to him in early writings, as in the drama of "The Toy-Cart," where Maitreya, the friend of Charudatta, the hero of the piece, describes one of the public courts at Ujain as a place "where the young bucks assemble."[6]

Size of picture, 2 ft. 5 in. by 2 ft. The copy is in the India Museum, South Kensington.

[1] Colebrooke, "Mis. Ess.," Vol. I, pp. 30 and 41.
[2] Haug, "Ait. Br.," Vol. II, p. 524.
[3] "Jour. Ceylon Br. R. As. Soc.," II, pp. 5, 6. See also Hardy's "Eastern Monachism," p. 277.
[4] Beal's "Records," Vol. II, pp. 49, 51; Cunningham's "Bharhut Stûpa," pp. 51, 67, 75; Chalmers' "Jâtaka," Vol. I, pp. 29, 42, 44, 46, 49.
[5] Hardy's "Manual of Buddhism," p. 113.
[6] Mrs. Manning's "Ancient and Mediæval India," Vol. II, p. 162.

Plates of the following paintings in this Cave, marked (see **Plate 53**) B, G, I, K, K^1, M, M^1, N, N^1, O, U, and X are not given in the present work. The copies marked B, I, K, M, M^1, and O were destroyed by fire, and G, K^1, N, N^1, U, and X can be seen at the India Museum, South Kensington.

In paintings K, two *Jâtaka* stories have been identified, viz., the *Mâti-posaka* and the *Sâma*; and in N, a third, the *Mahisa*. In the outline drawing, fig. 20, p. 12, a portion illustrating the *Mâti-posaka-Jâtaka* is given, and in fig. 27, p. 13, the *Mahisa-Jâtaka*. In the painting of the *Mahisa-Jâtaka*, the attitude of the monkey, after having smacked the buffalo in the face, and the astonishment of the latter, are admirably expressed. Below, the monkey has jumped on the neck of the buffalo, and clapped both hands over its eyes to blindfold him. A scene identically the same as this, where the monkey blindfolds the buffalo, is shown in one of the sculptures of Bôrô-Budûr, plate 169. I have failed to find a translation of the two former *Jâtakas*, but the latter—the *Mahisa*—has been translated by Mr. W. H. D. Rouse,[1] from which I give the following summary:—

The Bôdhisatta was born as a buffalo. On one occasion he was standing under a tree, when an impertinent monkey came down, and getting on his back, took hold of one of the buffalo's horns, and swung down from it by its tail. This the monkey did again and again. The buffalo bore the treatment with patience. But, one day, the spirit that belonged to that tree, asked him, saying, "My lord Buffalo, why do you put up with the rudeness of this bad monkey? Put a stop to him!" The Bôdhisatta, on hearing this, replied, "If I cannot endure this monkey's ill-treatment without abusing his birth, lineage, and powers, how can my wish ever come to fulfilment? But the monkey will do the same to any other, thinking him to be like me. And if he does it to any fierce buffaloes, they will destroy him indeed. When some other has killed him, I shall be delivered both from pain and from blood-guiltiness."

A few days after, the Bôdhisatta went elsewhere, and another buffalo, a savage beast, went and stood in his place. The wicked monkey, thinking it to be the old one, climbed about his back and did as before. The buffalo shook him off upon the ground, and drove his horn into the monkey's heart, and trampled him under his hoofs.

PAINTINGS IN CAVE XIX.

PLATE 89.—The entire wall in the aisle of the *Chaitya* Cave XIX appears to have been diapered with painted figures of Buddha, of which a specimen is given here. In the upper and lower row he is represented on a throne, with his legs folded and soles of the feet turned up, a nimbus around the head, and the hands in the several typical attitudes in which he is commonly shown: as the "meditative" (No. 1); the "argumentative," or "teaching" (Nos. 2, 7, and 9); the "benedictive" (No. 3); and the "witness-attitude" (No. 8). In No. 4 he is in an erect attitude, with an attendant monk and umbrella-bearer, addressing a chief, who pays him homage; in No. 5 with his begging-bowl, receiving alms from a child accompanied by its mother;[2] and in No. 6, seated on a couch in European fashion, with his feet on a foot-stool, discoursing with two of his disciples. In these representations, except in Nos. 2 and 4, two cherubs are shown hovering above him, bearing wreaths of flowers. In No. 9 they hold a crown over his head.

Size of picture, 4 ft. 6 in. by 5 ft. 6 in. The copy is in the India Museum, South Kensington.

FIG. 76.—MOTHER AND CHILD BEFORE BUDDHA. FROM WALL-PAINTING O, CAVE XVII.

PAINTING IN CAVE XXII.

PLATE 91.—The eight Buddhas here represented, enclosed in a carefully painted fret, are on the right wall of the shrine (**Plate 90, A**). Except the fourth, who is on a lion throne, they are seated on lotus flowers, each under his Bodhi-tree, with playful cherubs between each. Their names are written below. They have been already described in the letterpress accompanying **Plate 61**, p. 36.

Size of picture, 5 ft. 6 in. by 4 ft. 10 in. The copy is in the India Museum, South Kensington.

[1] "Jataka," Vol. II. p. 262.

[2] This subject is again repeated in Cave XVII, O (fig. 76).

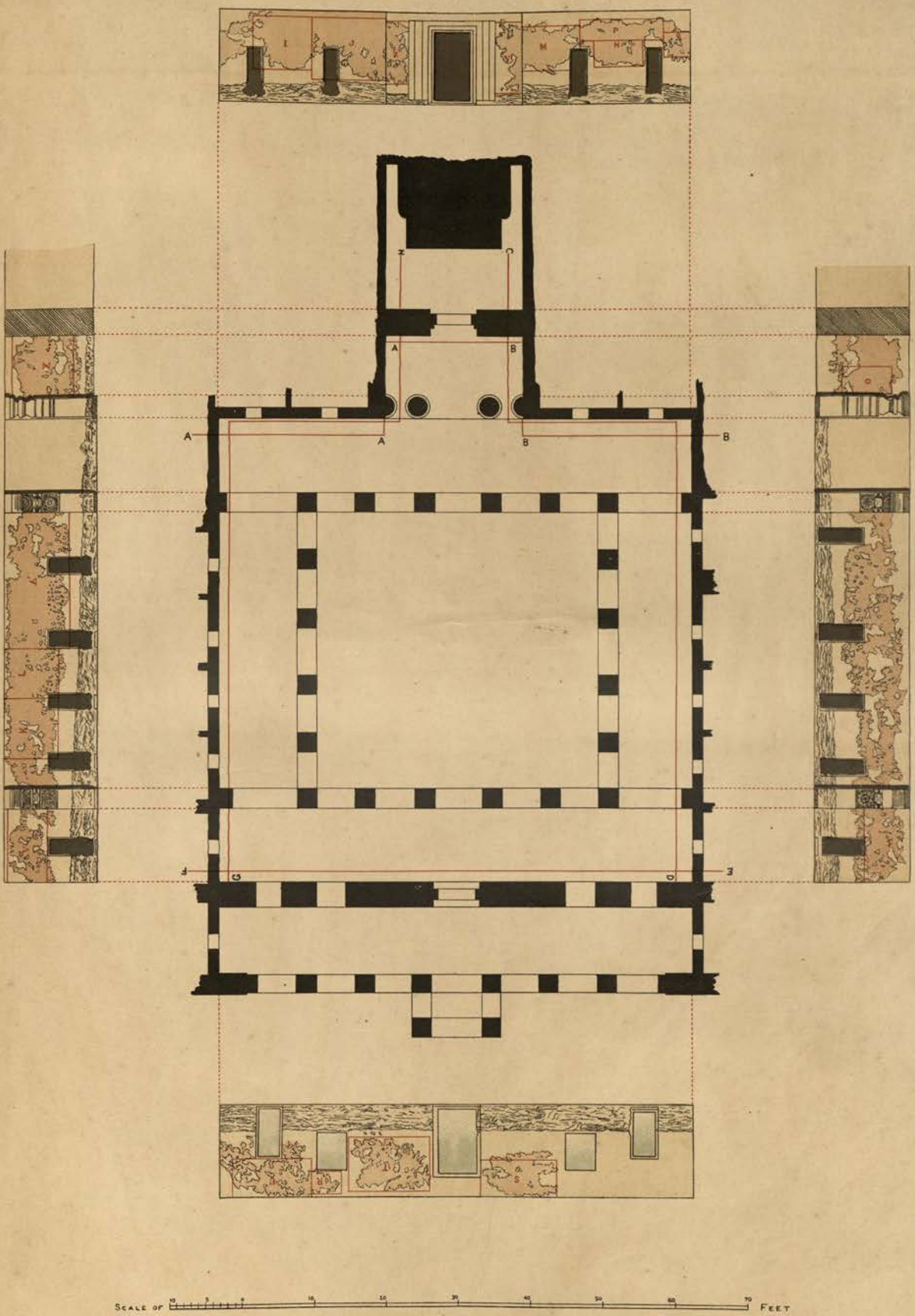
SKETCH MAP
SHOWING THE POSITION OF THE CAVES
THE CAVE LOCALITIES ARE PRINTED IN RED
Miles
THE DECCAN
HAIDARABAD
BOMBAY
CALCUTTA
MADRAS
MYSOR
BELAR
KATAK
Northern Ghats
Eastern Ghats
Western Ghats
Vindhya Mts
Satpura Mts
Ajanta
Mouths of the Ganges
Mouths of the Mahanadi
Mouths of the Godavari
Mouths of the Krishna
Pulicat L.
GULF OF CAMBAY
Gulf of Kach
Kach
Kathiawar
Aurangabad
Ahmednagar
Kalyano
Malkhed
Sholapur
Bijapur
Vijayadrug
Vengurla
Goa
Carwar
Kamte (Coomta
Mangalore
Bangalor
Coringa Bay
Masulipatam Bay
Vizianagaram
Kalingapatam
Ganjam
Gopalpur
Sanipilly
Cocanada
Amravati
Raipur
Nagpur
Jabalpur
Bharhut
Sanchi
Harpalda
Dhamnar
Chitor Hills
Aravalli Mts
Nimach
Nasirabad
Agra
Gwalior
Lucknow
Allahabad
Sarnath
Benares
Patna
Ganges R.
Gaya
Barabar
Rajagriha
Situ-Marki
Karhurbali
Rajmahal Hills
Sahibganj
Son R.
Narbada R.
Tapti R.
Godavari R.
Krishna R.
Pavajanatra
Kamon
Harishchandragad
Junnar
Nasik
Pitalkhora
Ankai Tankai
Yeshwa
Khandesh
Udayagiri & Khandagiri
Ekles Point
Pilot Bridge
Surat
Broach
Baroda
Dholera
Bhaunagar
Jafrabad
Porbandar
Mandavi
Kuch Bandar
Widwan
Nowanagar
Rajkot
Morvi
Karachi
Hala Mts
Indus R.
Thul
Mahableswar
Parnak
Karad
Kolhapur
Pattadkal
Gudduck
Badami
Belgaum
Dharwar
Kanara
Elephanta
Kondana
Karle
Bhimbarda
Dharasiva
Amba
Ellora
Aurangabad
Aket
Bhamer
Dhamnar
Chitor
Sanchi
Putri
Akm
Jhalawar
Sanu I.
Diu I.
Kanara
Vijayadrug
Vengurla
Goa
Carwar
Kamte (Coomta
Mangalore
Bangalor
Mysor
Armegan
Pulicat L.
Madras
Conjeveram
Mahavellipur
Coringa Bay
Masulipatam Bay
Vizianagaram
Kalingapatam
Ganjam
Gopalpur
Sanipilly
Cocanada
Amravati
Bejadra
Dhamnagiri
Sikandarabad
Haidarabad
Malkhed
Kalyano
Dharasiva
Mahableswar

2. BIRD'S-EYE VIEW OF CAVES.

3. GENERAL VIEW OF CAVES.

AJANTÂ.

CAVE I.



4. PLAN SHOWING WALL-SURFACES.

AJANṬÂ.
CAVE I.

5. WALL-PAINTING, S.

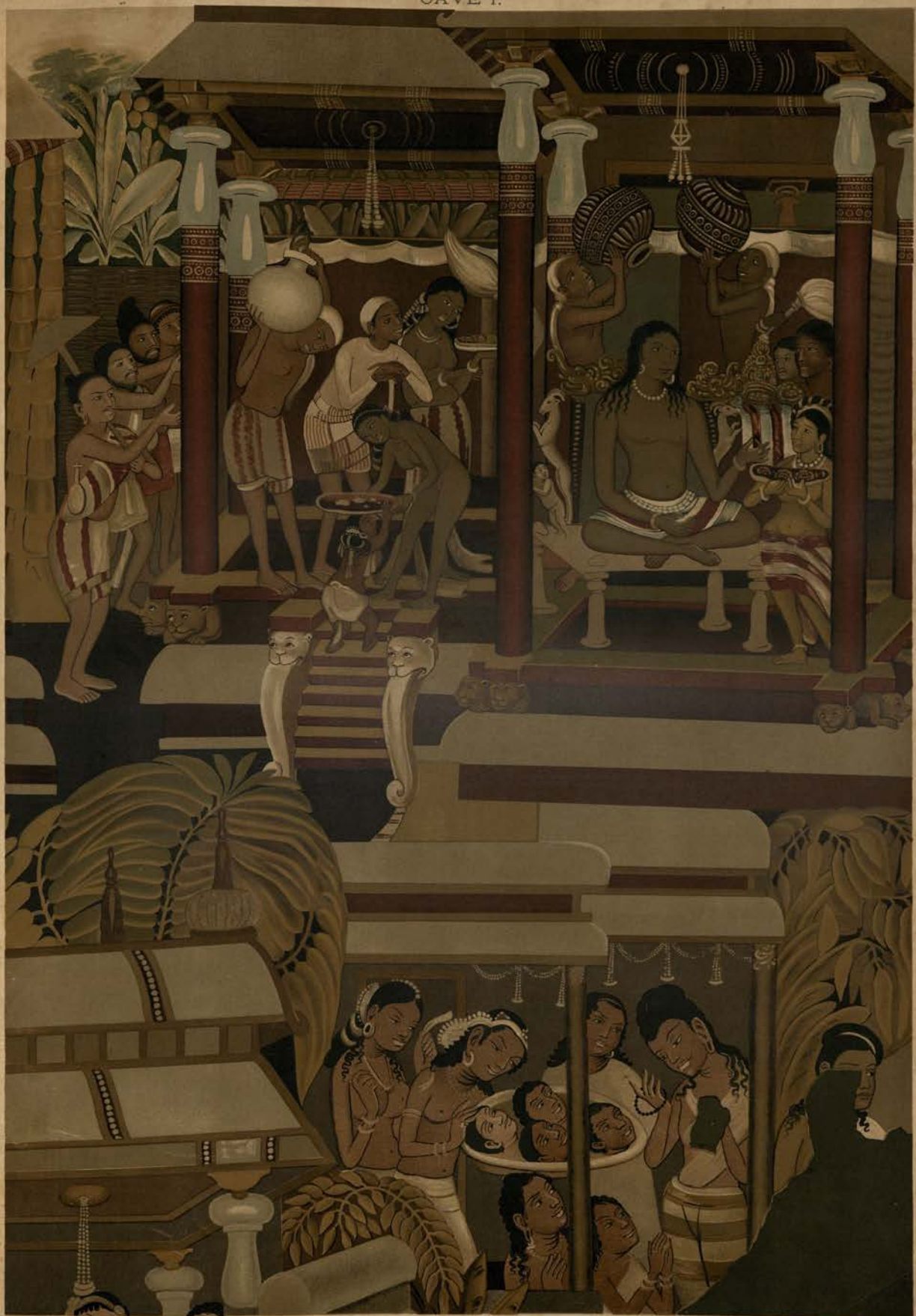
Supposed to be an Irânian Embassy sent by Khosru II of Persia to Pulikêsi II.

(See pages 15, 16, 23, and Plate 4, S).

6. WALL-PAINTING. L.
(See pages 9, 12, 14, 15, 16, 24, 25, 27, and Plate 4, L).

AJANTA.

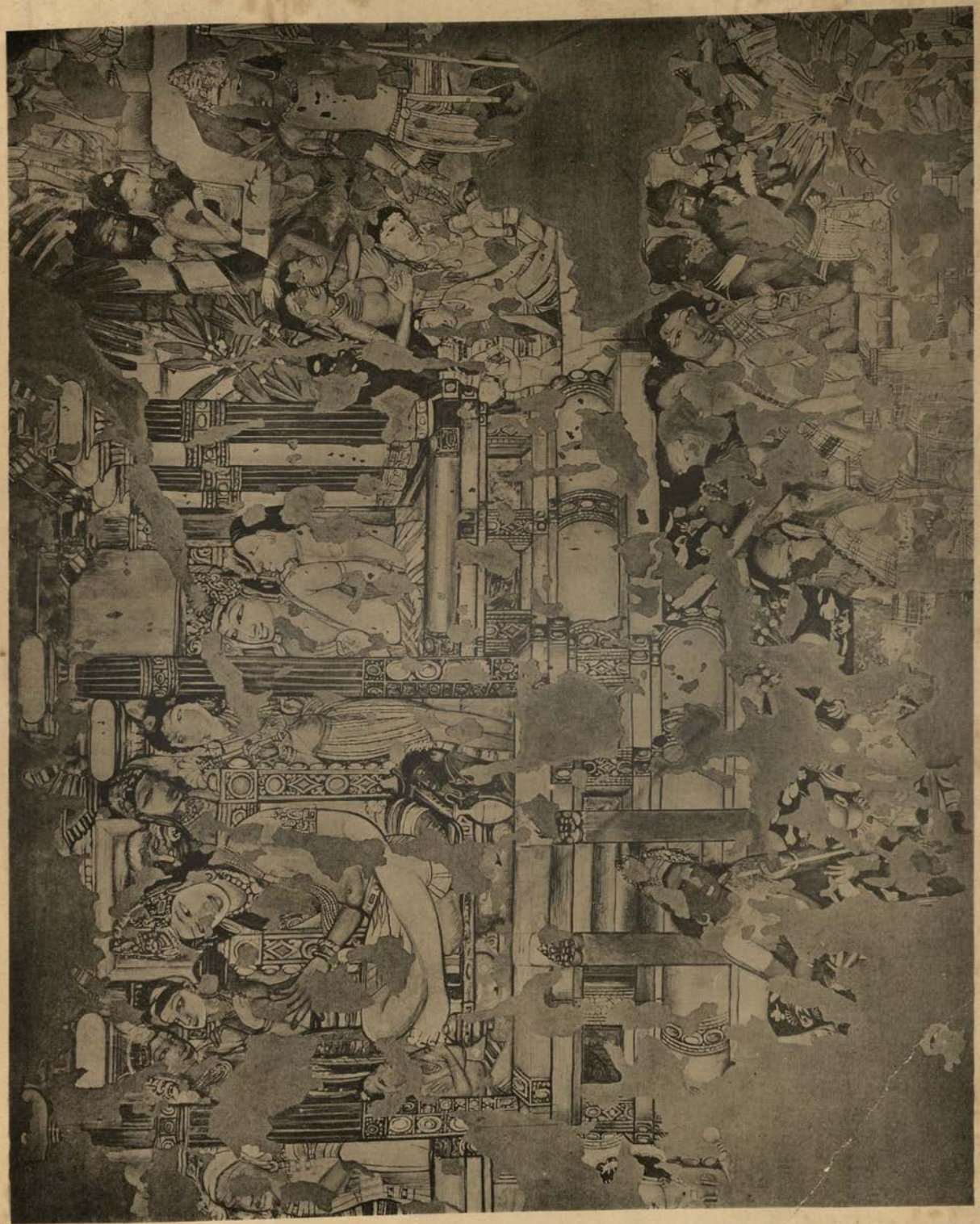
CAVE I.



7. WALL-PAINTING, I.

(See pages 16, 24, and Plate 4, 1).

8. WALL-PAINTING, X. THE TEMPTATION OF BUDDHA BY MÂRA.
(See pages 9, 13, 14, 15, 24, and Plate 4, X.)



9. WALL-PAINTING, T.

(See pages 17, 23, 25, and Plate 4, T).

WALL-PAINTING, Q.

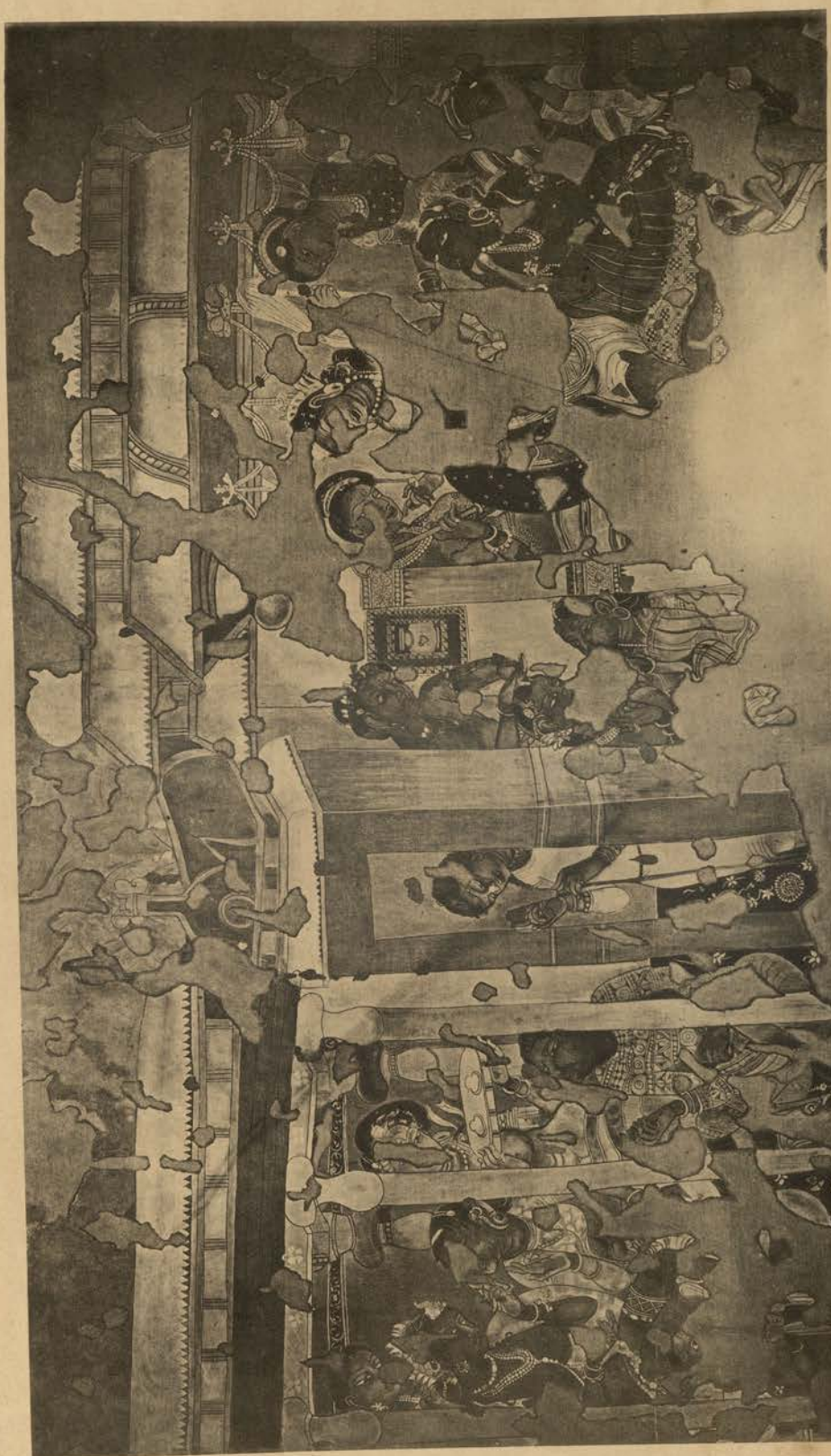
(See page 26, and Plate 4, Q).

10. WALL-PAINTING, R.

(See pages 16, 26, and Plate 4, R).

AJANTÂ.

CAVE I.



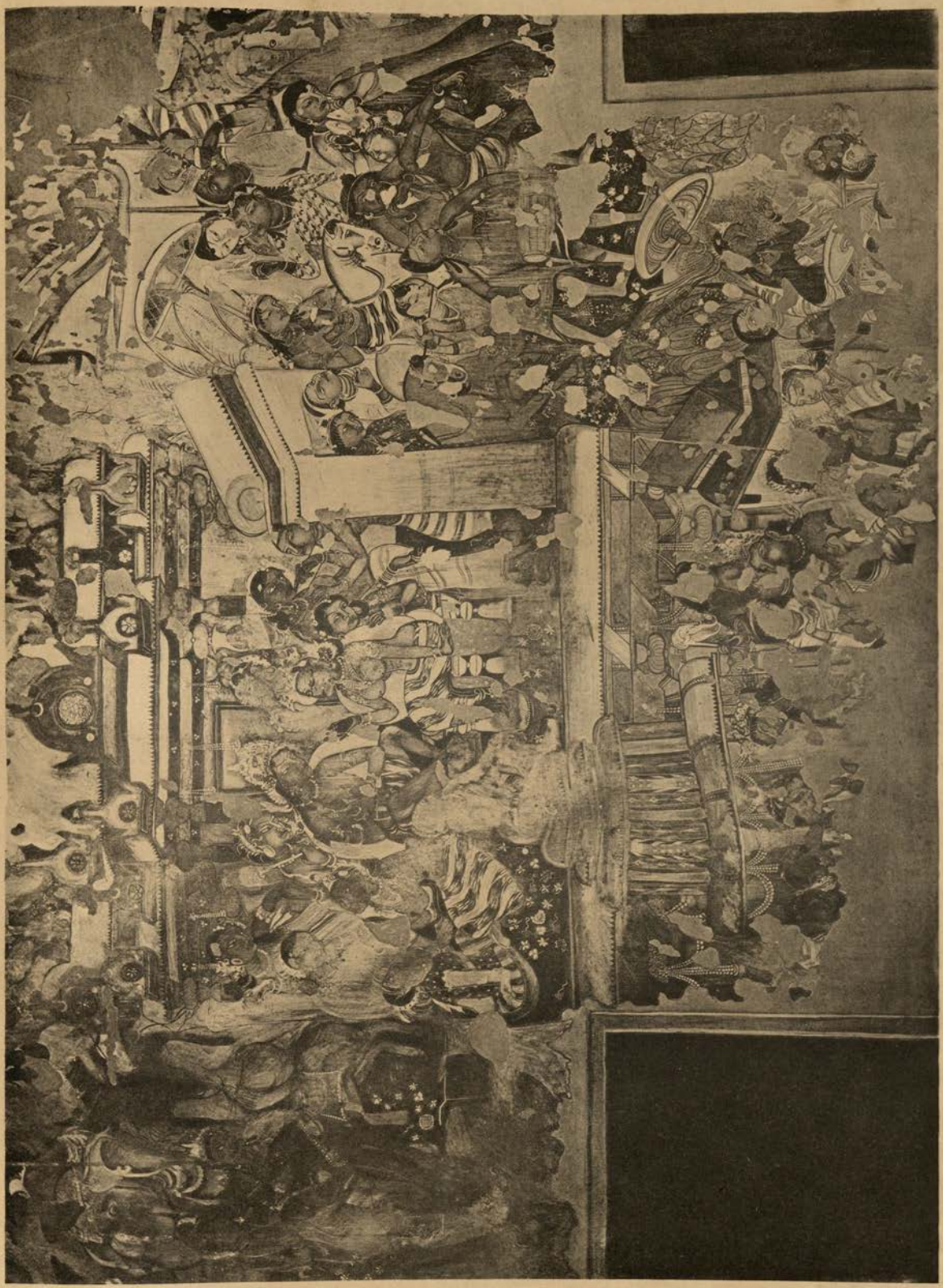
11. WALL-PAINTING, U.

(See page 26, and Plate 4, U).

102570

12. WALL-PAINTING, V.

(See page 26, and Plate 4, V).



13. WALL-PAINTING, A¹.

(See pages 9, 12, 16, 26, 27, and Plate 4, A¹).

AJANTÂ.

CAVE I.

14. WALL-PAINTING, Z.

(See pages 14, 16, 27, and Plate 4, Z).

AJANTÂ.

CAVE I.

15. WALL-PAINTING, O.

(See pages 9, 10, 17, 27, and Plate 4, O).

WALL-PAINTING, M.
(See pages 10, 16, 27, and Plate 4, M).

16. WALL-PAINTING, N.
(See pages 10, 16, 27, and Plate 4, N).

17. WALL-PAINTING, LEFT OF P

(See page 27, and Plate 4, P).

18. WALL-PAINTING, RIGHT OF P.

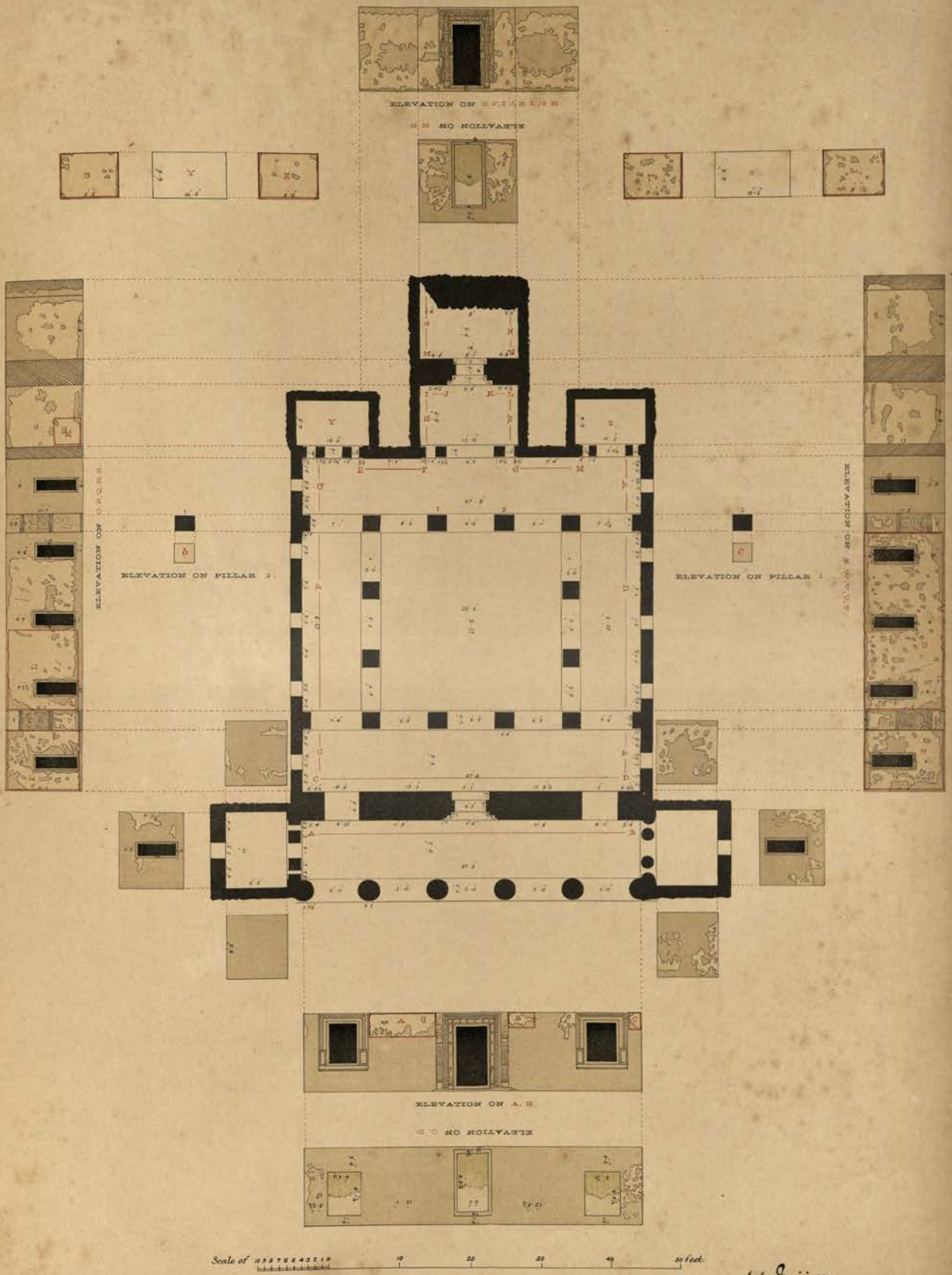
(See page 27, and Plate 4, P).

19. WALL-PAINTING, W.

(See page 28, and Plate 4, W).

AJANTÂ.

CAVE II.



20. PLAN SHOWING WALL-SURFACES.

21. WALL-PAINTING IN VERANDAH, A.

(See pages 10, 14, 17, 28, and Plate 20, A).

22. PAINTING FROM PLINTH OF COLUMN, b.

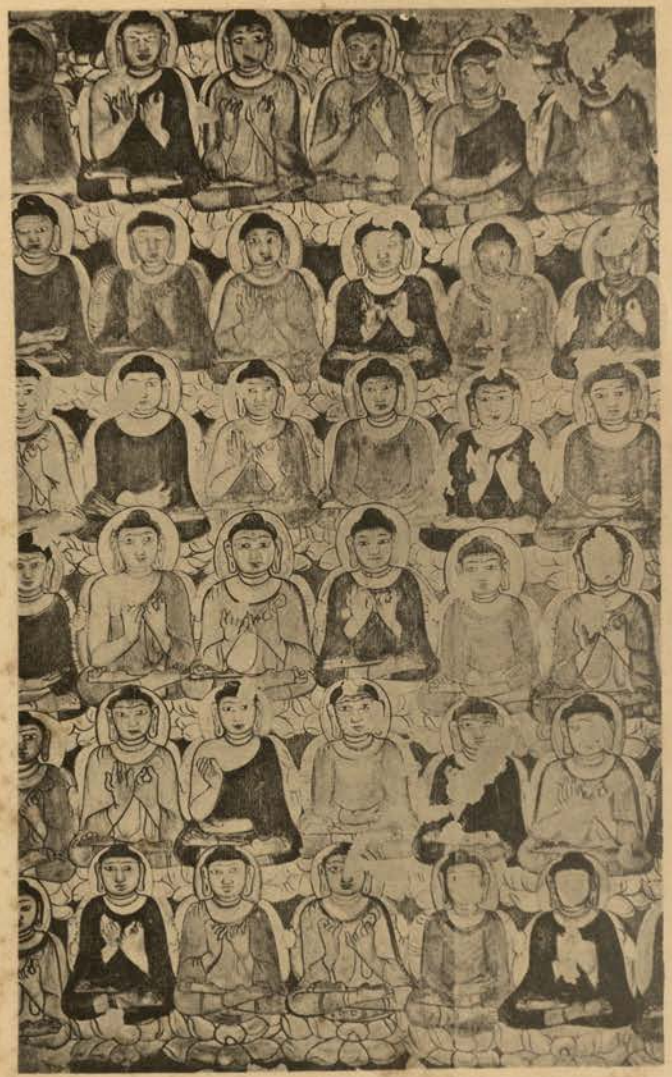
(See page 28, and Plate 20, b).

WALL-PAINTING IN VERANDAH, C.

(See page 28, and Plate 20, C).

23. PAINTING FROM PLINTH OF COLUMN, c.

(See page 28, and Plate 20, c).



24. WALL-PAINTING, K.

(See page 28, and Plate 20, K).

PAINTING FROM BASE OF PILASTER, a.

(See page 28, and Plate 20, a).

AJANTÂ.

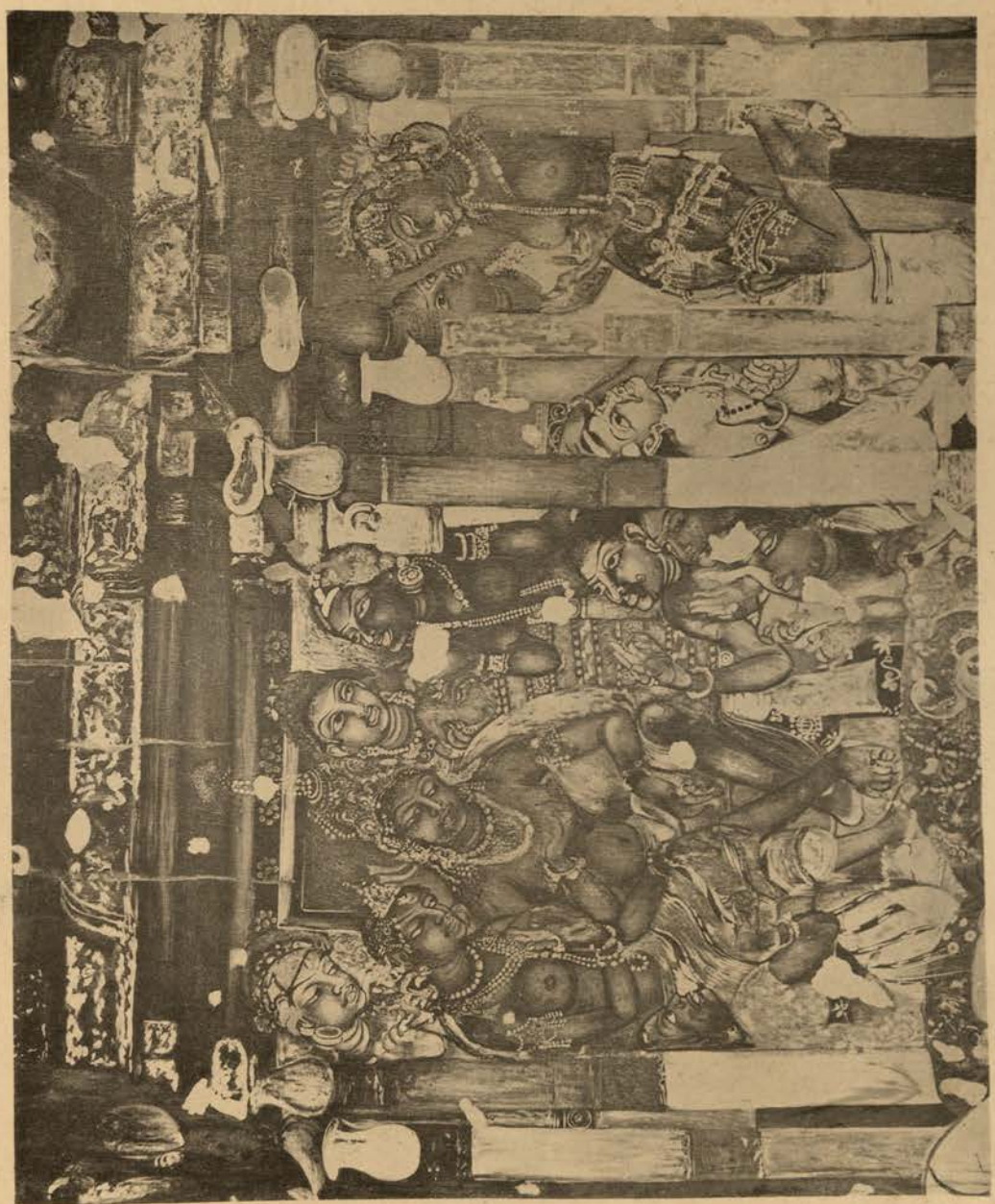
CAVE II.

25. WALL-PAINTING, L.

(See Plan 20, L).

26. WALL-PAINTING. DETAIL OF L.

(See page 29).



27. WALL-PAINTING. Detail of L.

(See page 29).

AJANTÂ.

CAVE II.

28. WALL-PAINTING. Detail of L.

(See pages 29, 30).

AJANTÂ.

CAVE II.

29. WALL-PAINTING, G.

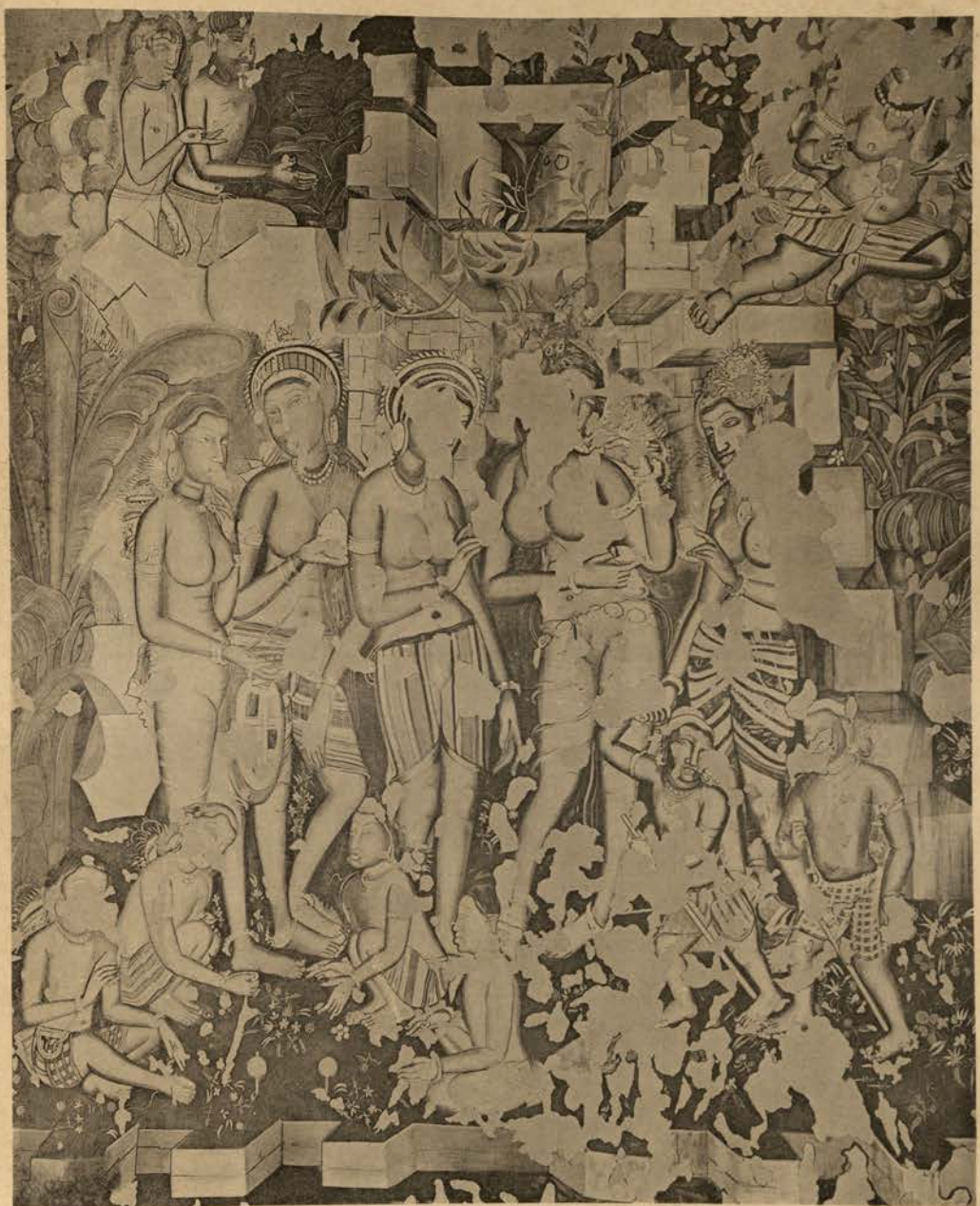
(See pages 29, 30, and Plate 20, G).

30. WALL-PAINTING, H.

(See pages 29, 30, and Plate 20, H).

AJANTÂ.

CAVE II.

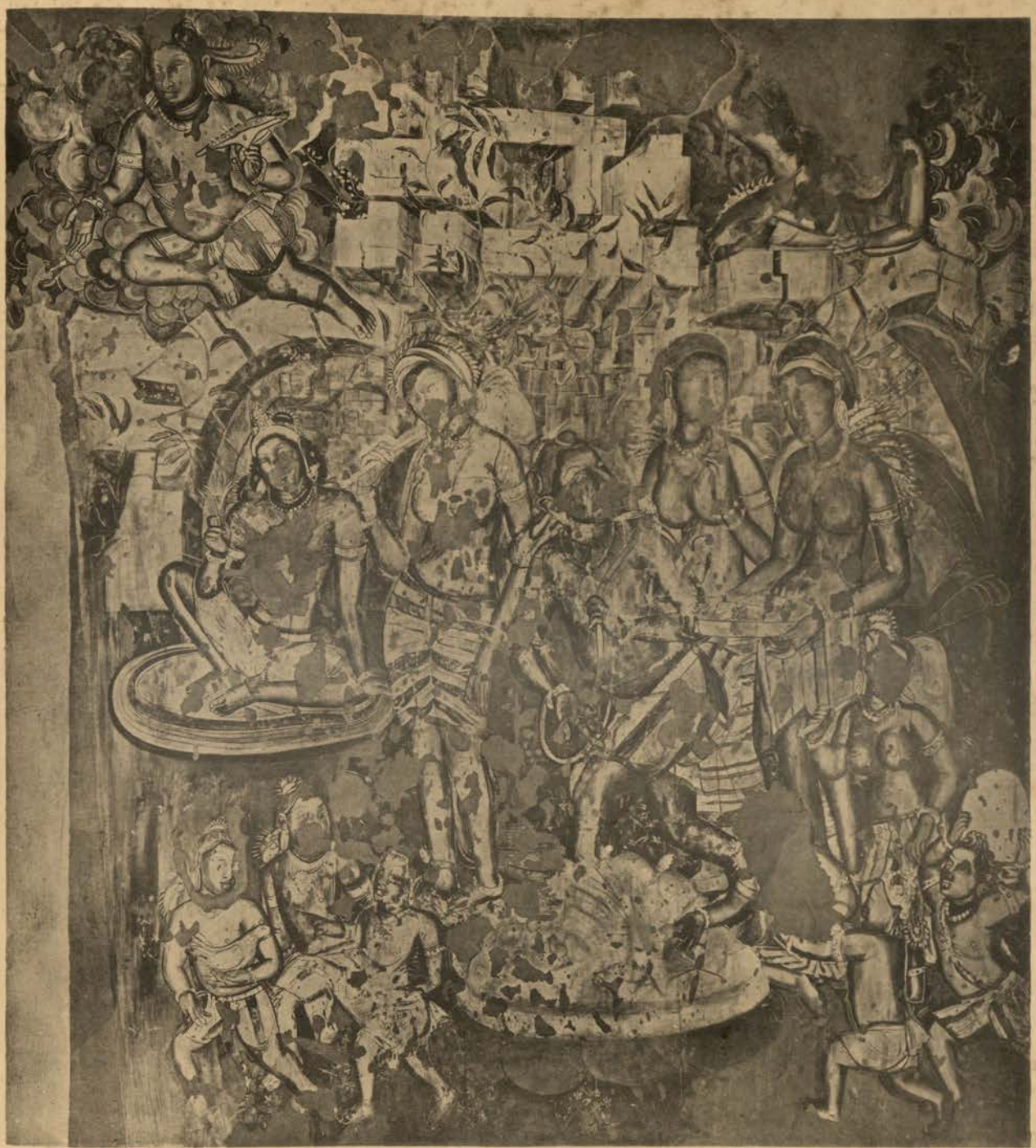


31. WALL-PAINTING, I.

(See pages 14, 17, 29, 30, and Plate 20, 1).

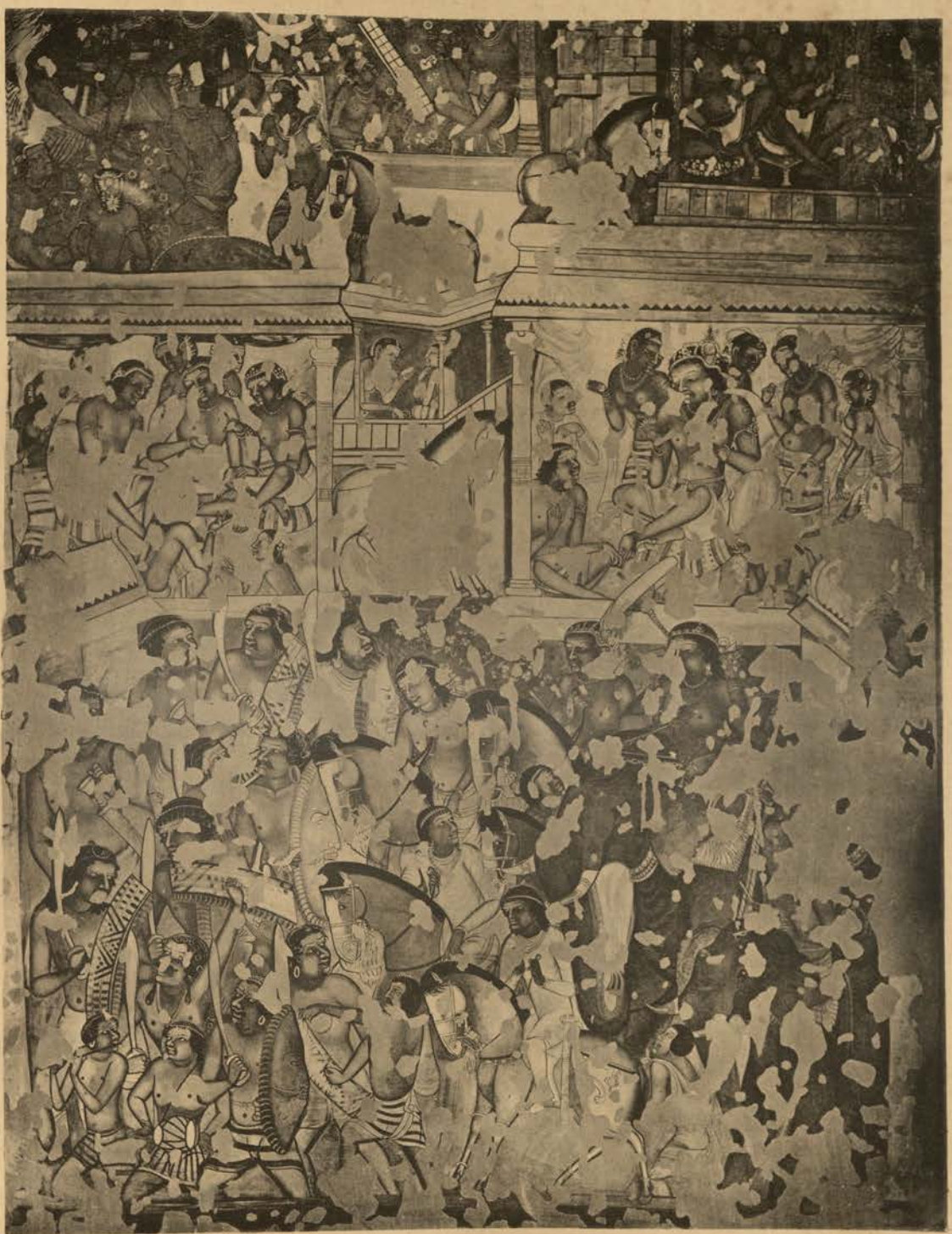
AJANTÂ.

CAVE II.



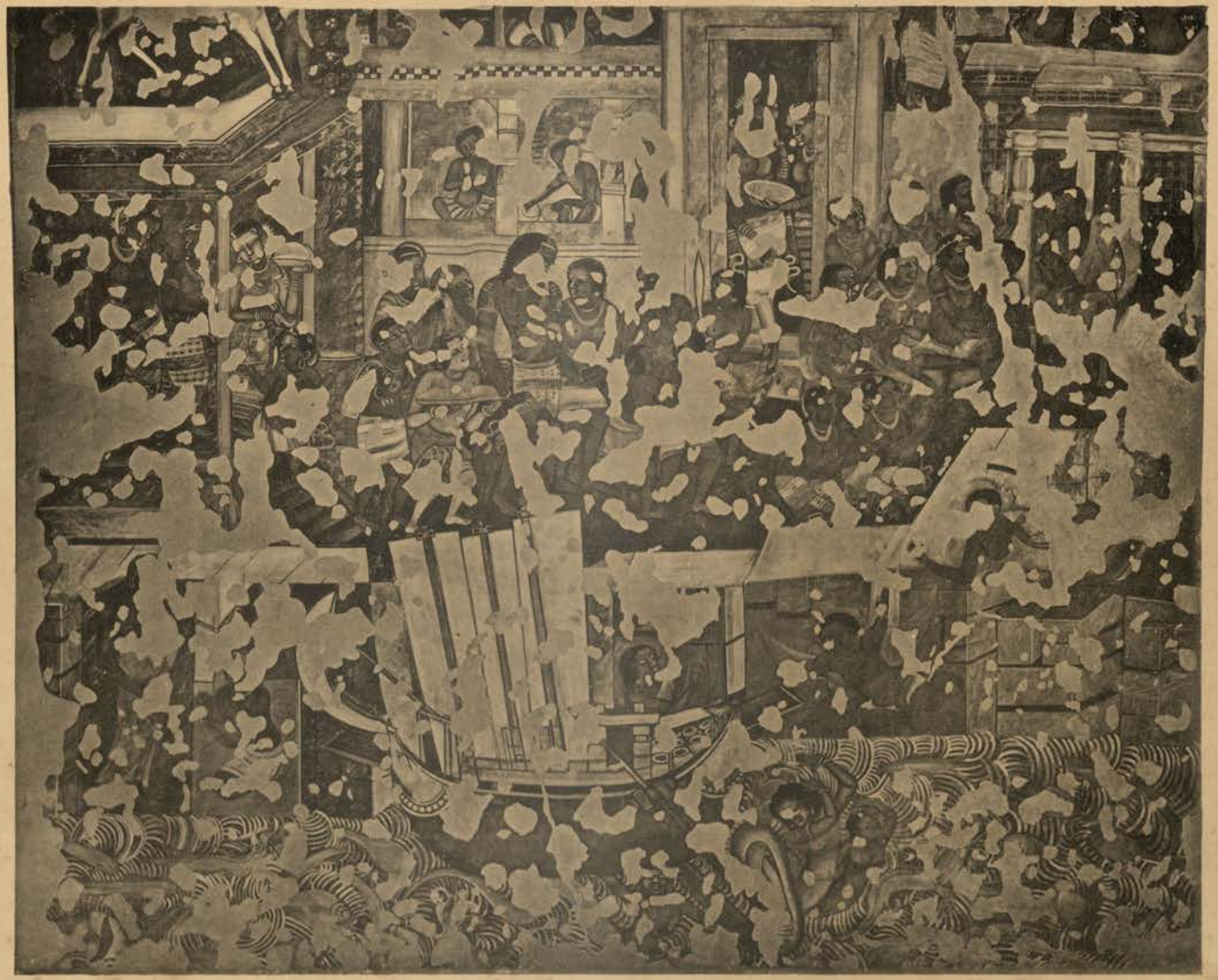
32. WALL-PAINTING, J.

(See page 30, and Plate 20, J).



33. WALL-PAINTING, LEFT OF D.

(See pages 12, 13, 30, and Plate 20, D).



34. WALL-PAINTING, RIGHT OF D.

(See pages 14, 17, 30, and Plate 20, D).

AJANTÂ.

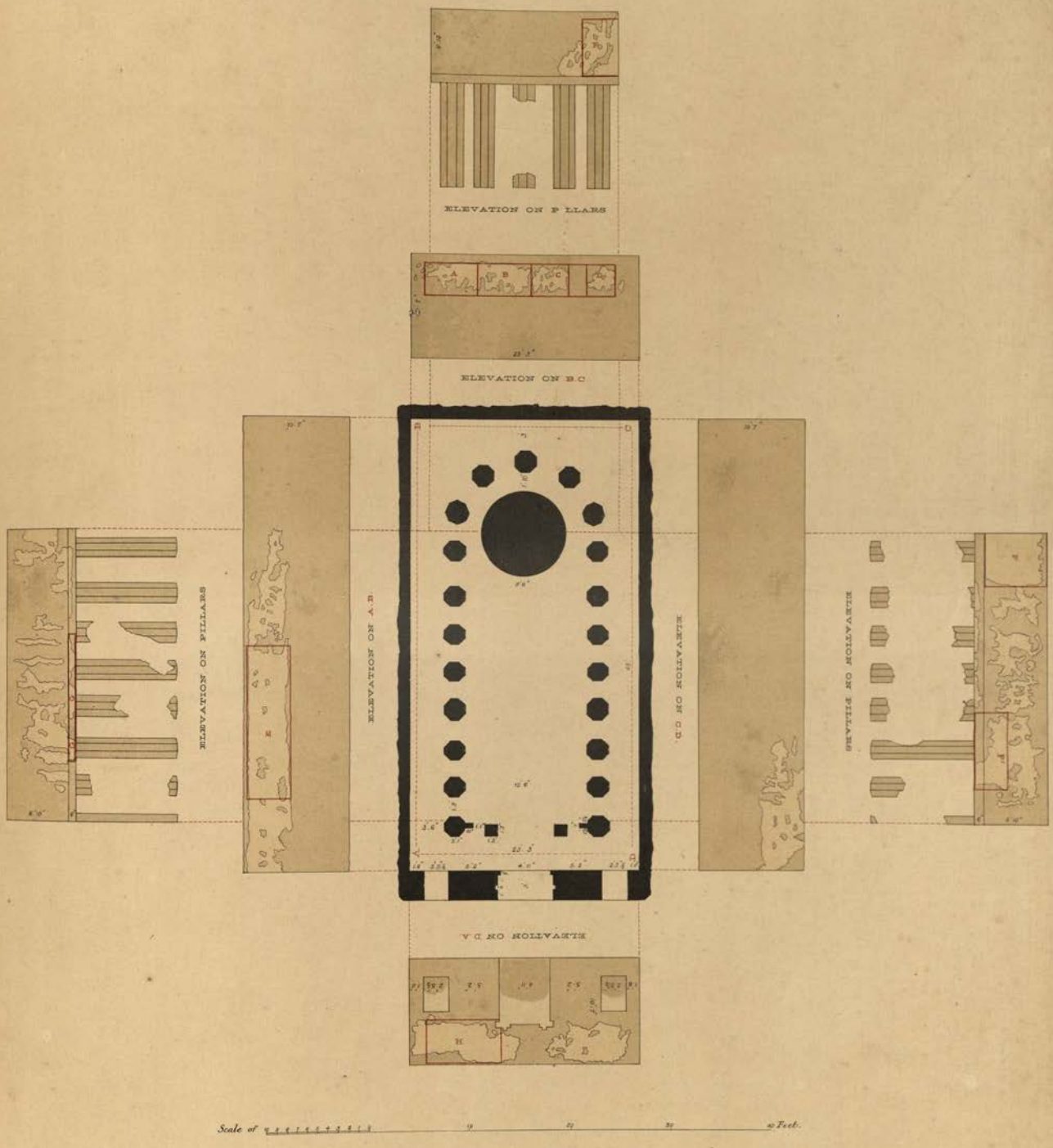
CAVE II.

35. WALL-PAINTING, E.

(See page 30, and Plate 20, E).

AJANTÂ.

CAVE IX.



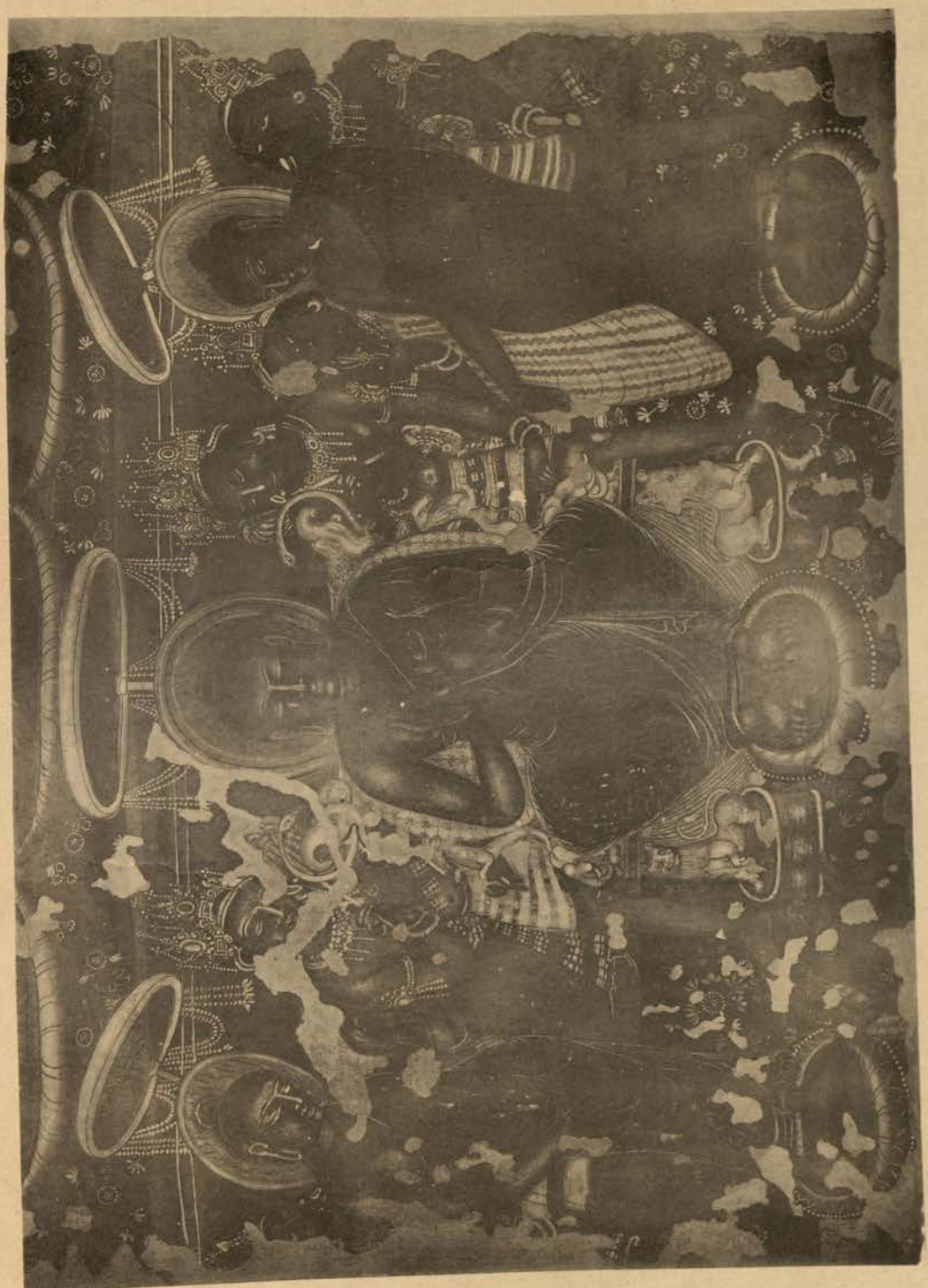
36. PLAN SHOWING WALL-SURFACES.

37. WALL-PAINTING, H.

(See pages 16, 31, 32, and Plate 36, H).

AJANTÂ.

CAVE IX.



38. WALL-PAINTING, F.

(See page 31, and Plate 36, F).

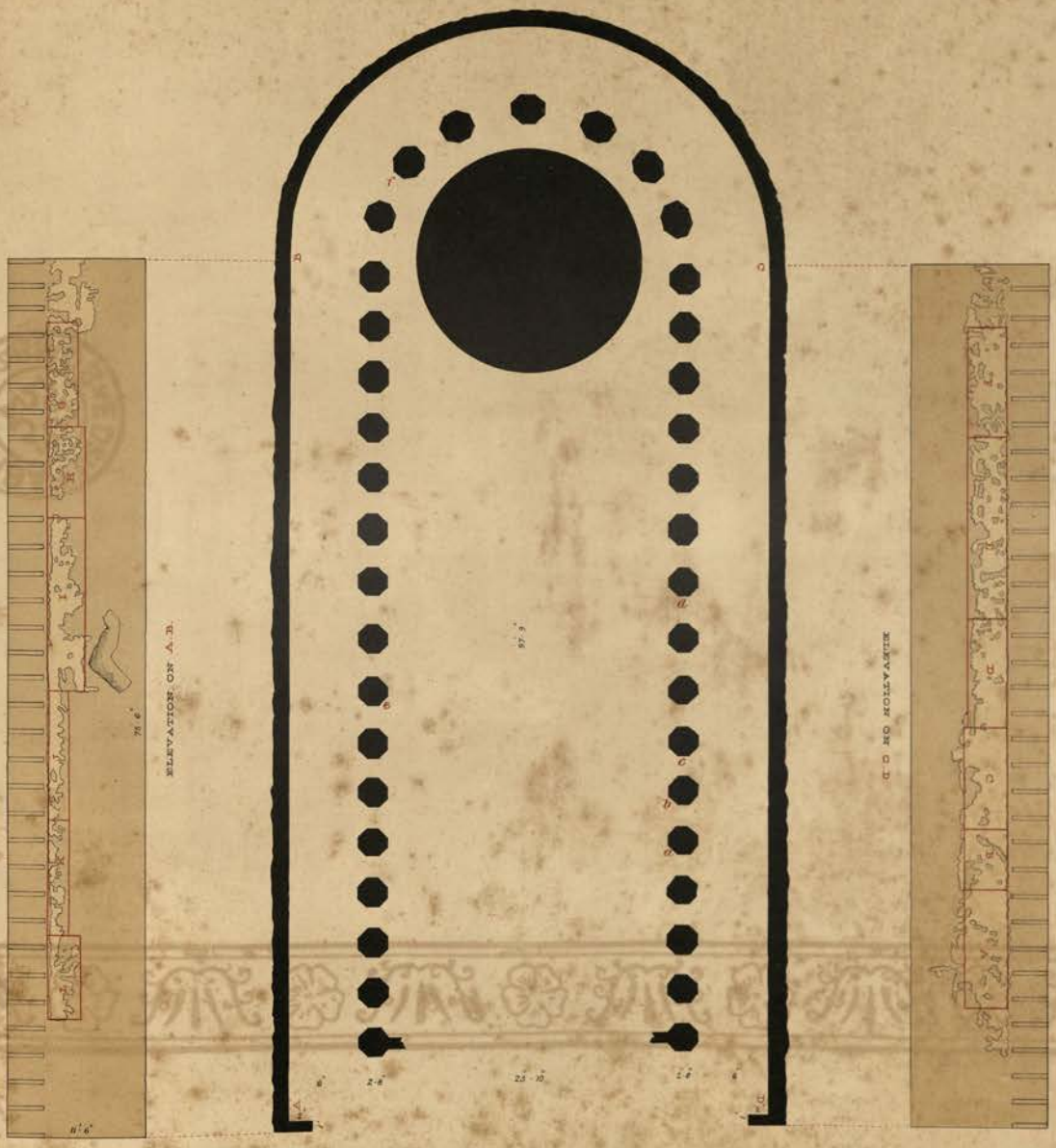
39. WALL-PAINTING, F¹.

(See pages 15, 31, 32, and Plate 36, F¹).

AJANTÂ.

CAVE X.

ELEVATION ON B.C.



Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 30 40 50 feet.

40. PLAN SHOWING WALL-SURFACES.

SUPERIOR WHITE SHIRTINGS

88000

20 YDS.

41. WALL-PAINTING, ILLUSTRATING THE STORY OF THE CHHADANTA ELEPHANT, A, B, C, AND D.

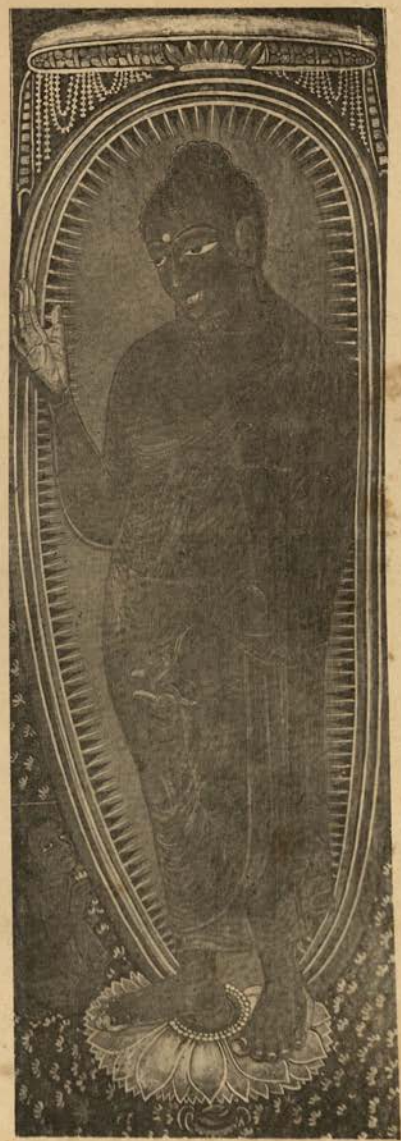
(see pages 11, 17, 32, 36, and Plate 40, A, B, C, and D)

42. PAINTED FIGURES OF BUDDHA FROM COLUMNS.

(see pages 9, 10, 32, and Plate 40, a, b, and d).

a

b



d

c

f

43. PAINTED FIGURES OF BUDDHA FROM COLUMNS.

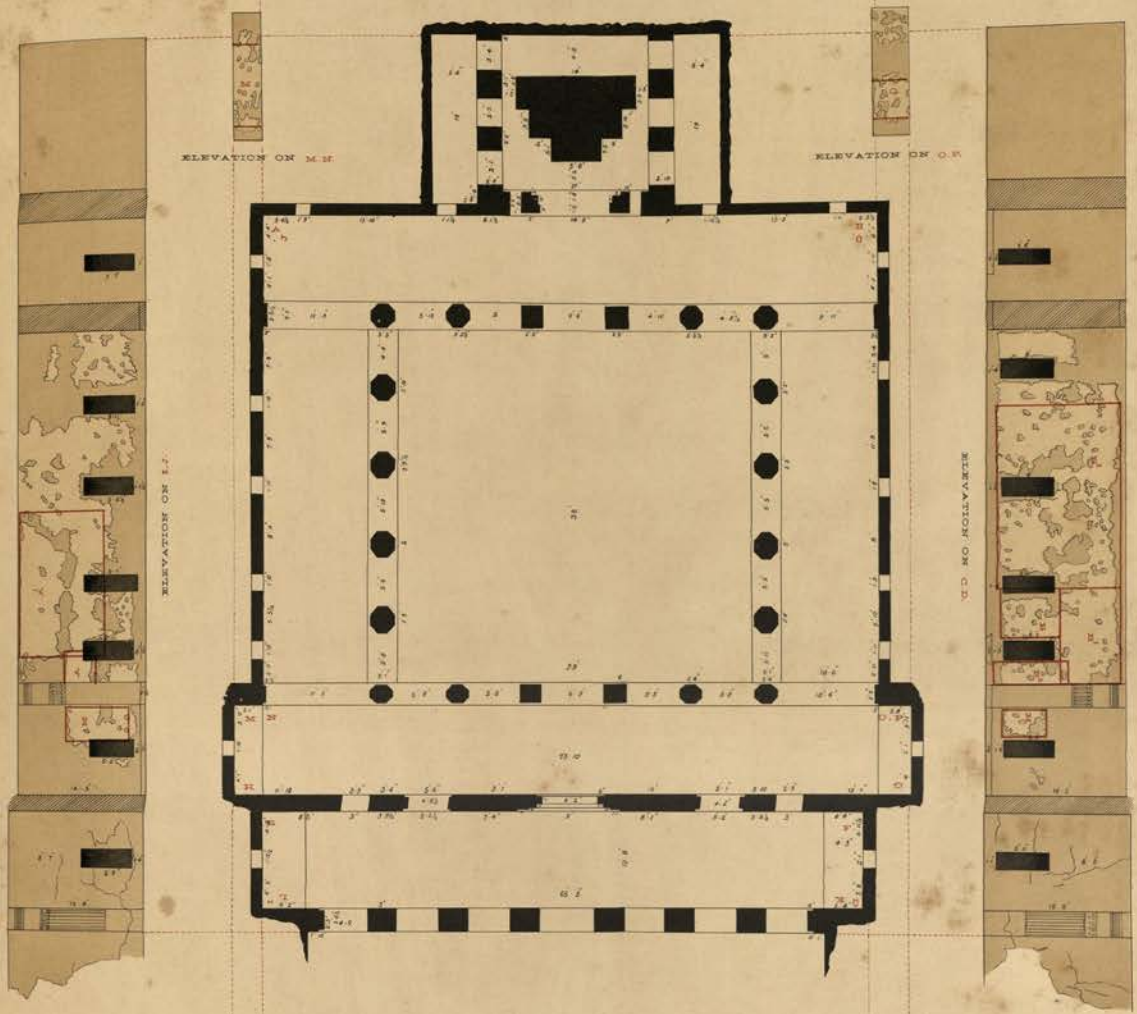
(see pages 9, 32, and Plate 40, c, f)

LIBRARY
BOMBAY BRANCH
ROYAL ASIATIC SOCIETY

AJANTÂ.

CAVE XVI.

ELEVATION ON A B



ELEVATION ON G H

ELEVATION ON E F

ELEVATION ON T X

Scale of

John Griffiths

44. PLAN SHOWING WALL-SURFACES

45. WALL-PAINTING ILLUSTRATING EVENTS IN THE LIFE OF GAUTAMA. B.

(see pages 9, 13, 33, and Plate 44, B).

46. WALL-PAINTING, B¹.

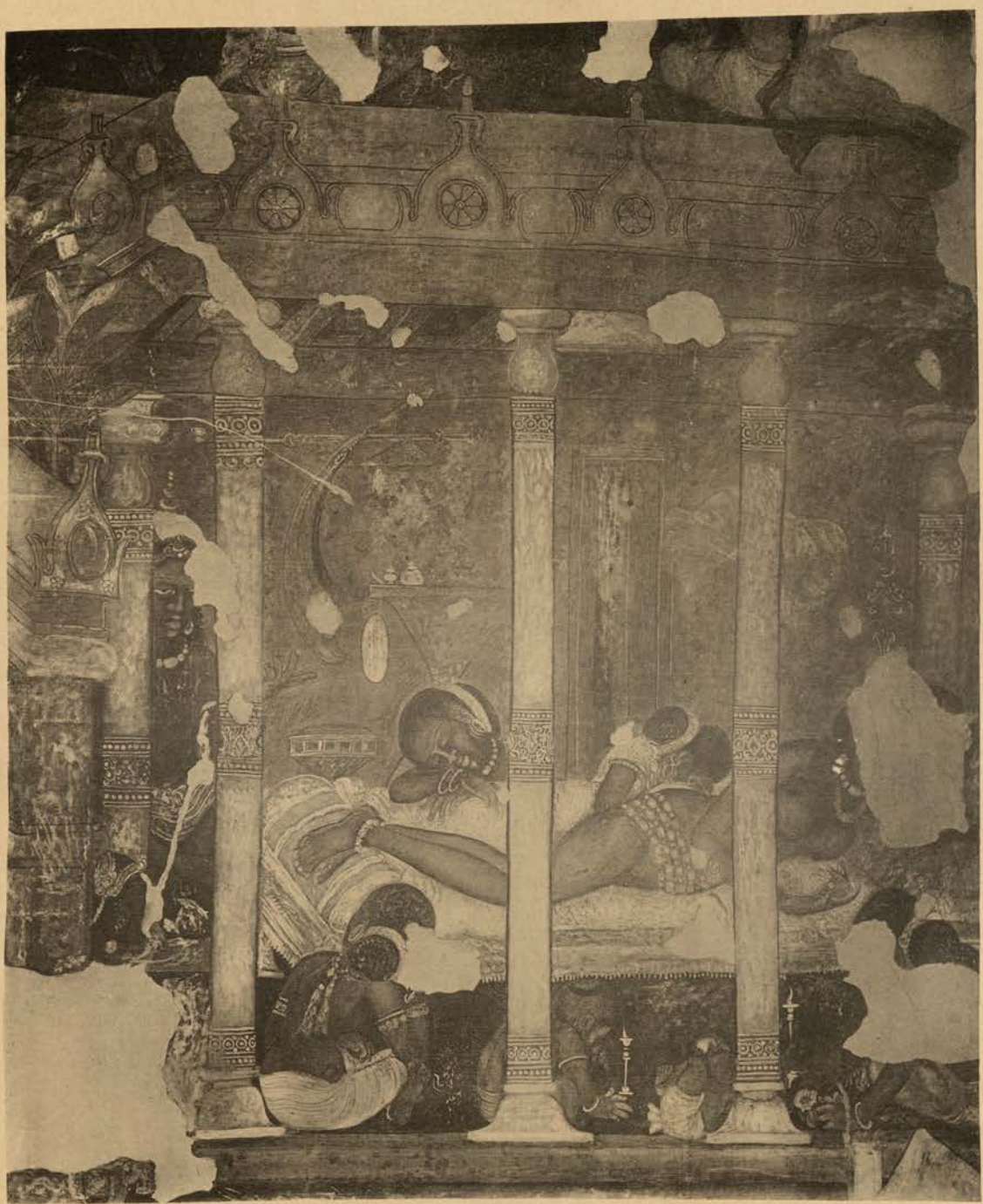
(see pages 9, 33, and Plate 44, B¹).

AJANTÂ.

CAVE XVI.

47. WALL-PAINTING, B¹.

(see pages 9, 16, 33, and Plate 44, B¹).



48. WALL-PAINTING, B¹.

(See page 33, and Plate 44, B¹).

49. WALL-PAINTING, B^3.

(See pages 9, 12, 34, and Plate 44, B^3).

50. WALL-PAINTING, B².

(See pages 9, 34, and Plate 44, B²).

AJANTÂ.

CAVE XVI.

51. WALL-PAINTING, F.

(See pages 9, 16, 34, and Plate 44, F).

AJANTÂ.

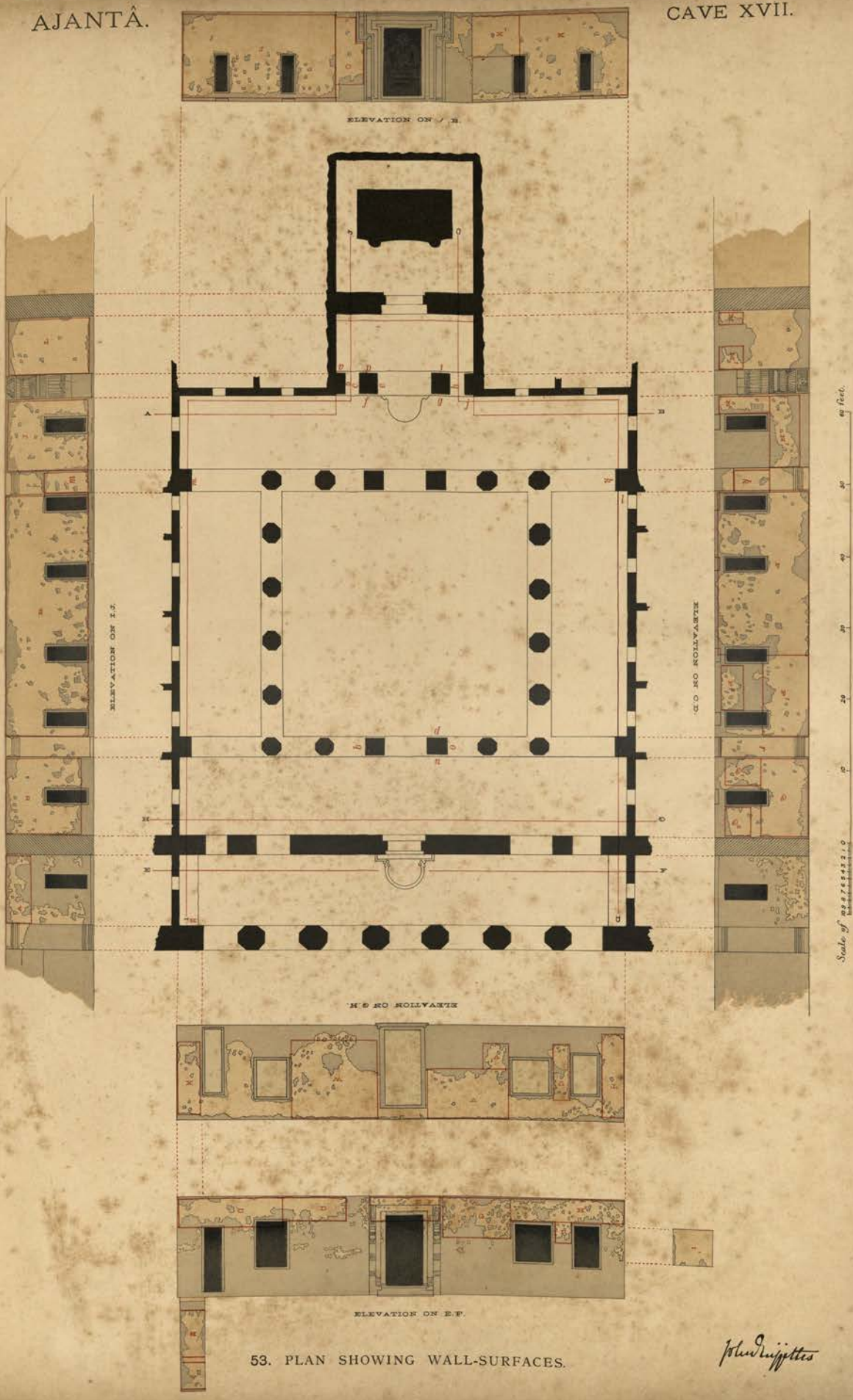
CAVE XVI.

52. WALL-PAINTING IN VERANDAH, b.

(See pages 16, 34, and Plate 44, b).

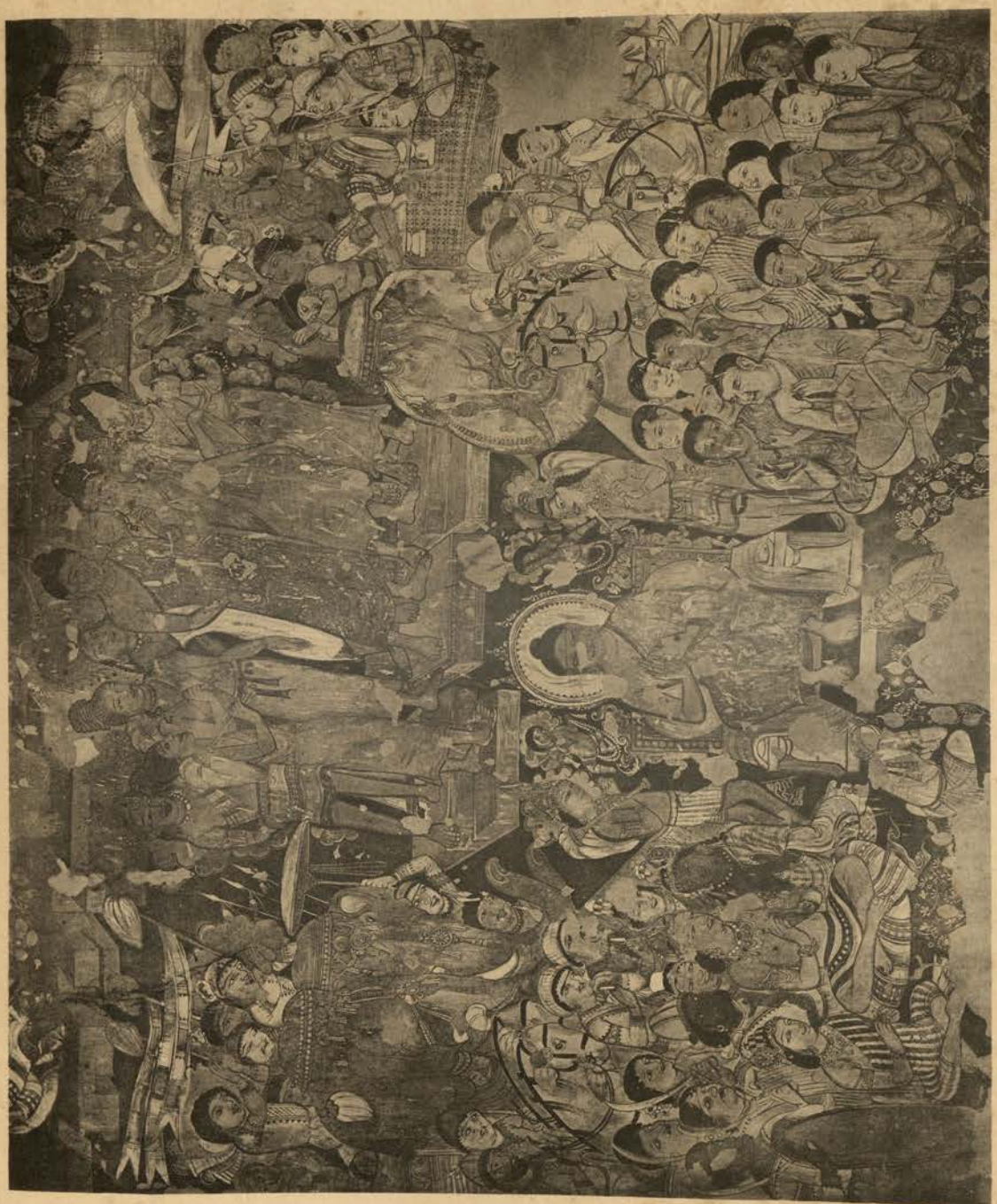
AJANTÂ.

CAVE XVII.



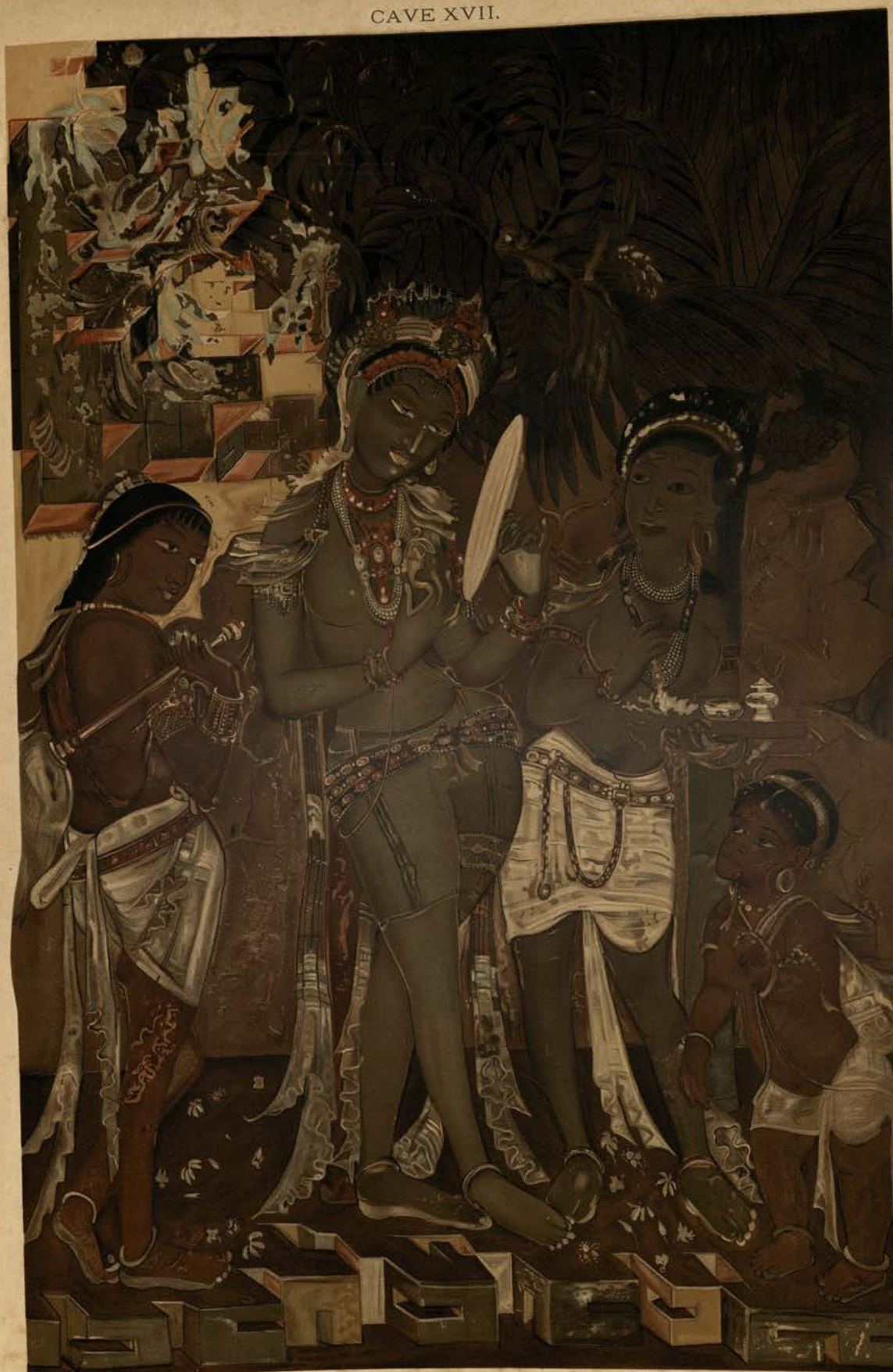
53. PLAN SHOWING WALL-SURFACES.

John Griffiths



54. WALL-PAINTING. THE ENTHRONEMENT OF BUDDHA. L.

(See pages 9, 10, 11, 34, 54, and Plate 53, L).



55. PAINTING FROM PILASTER, r.

(See pages 9, 10, 15, 16, 35, and Plate 53, r).

56. WALL-PAINTING IN VERANDAH, A.

(See pages 13, 35, and Plate 53, A).

ROYAL ASIATIC

57. WALL-PAINTING IN VERANDAH, A.

(See page 35, and Plate 53, A).

58. WALL-PAINTING IN VERANDAH, RIGHT OF C.

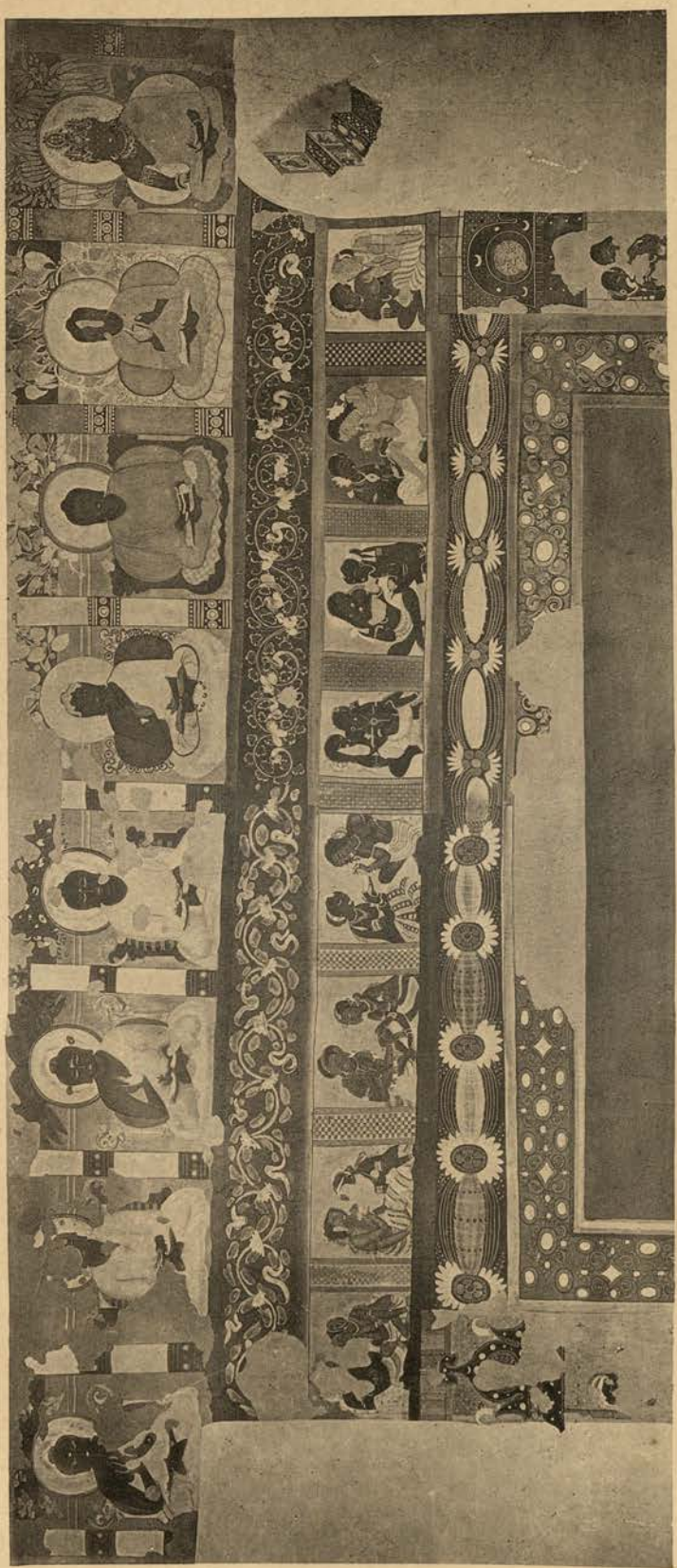
(See page 35, and Plate 53, C).

59. WALL-PAINTING IN VERANDAH, LEFT OF C.

(See page 36, and Plate 53, C).

60. WALL-PAINTING IN VERANDAH, D.

(See pages 10, 13, 14, 36, and Plate 53, D).

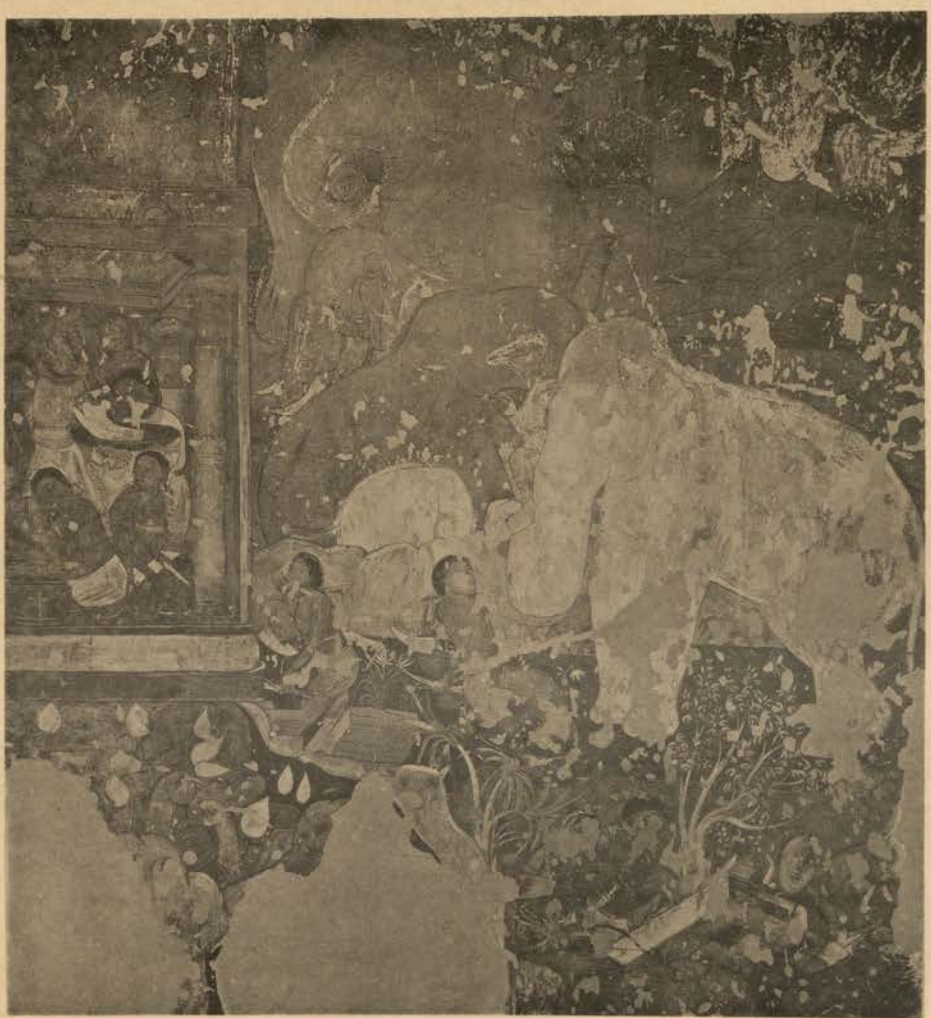


61. WALL-PAINTING IN VERANDAH, E.

(See pages 36, 40, and Plate 53, E).

62. WALL-PAINTING IN VERANDAH, LEFT OF H.

(See page 36, and Plate 53, H).



63. WALL-PAINTING ILLUSTRATING THE CHHADANTA-JÂTAKA, W.

(See pages 11, 17, 32, 36, and Plate 53, W).

AJANTÀ.
CAVE XVII.

64. WALL-PAINTING, S.

(See pages 13, 29, 37, and Plate 53, S).

AJANTÂ.

CAVE XVII.

65. WALL-PAINTING, R.

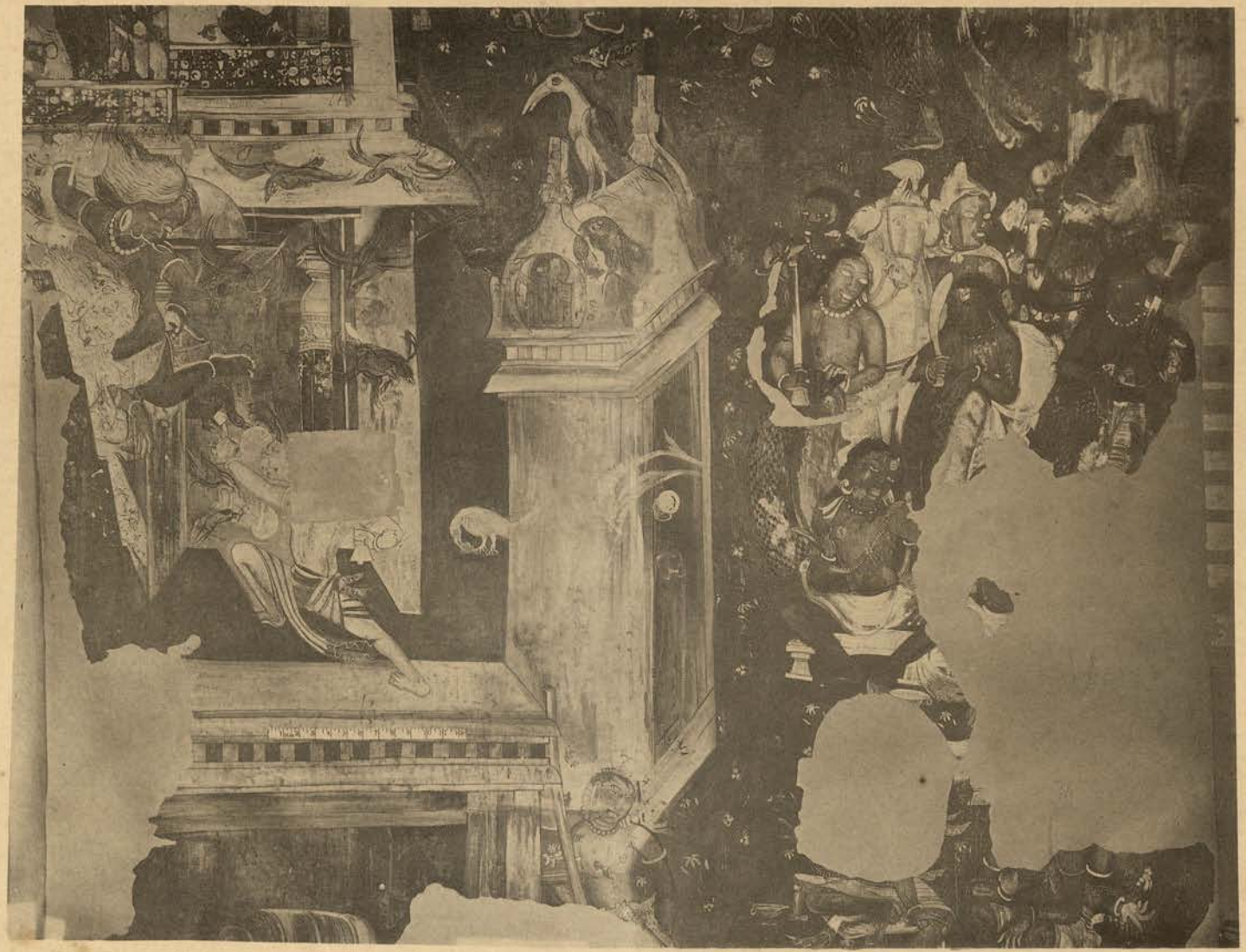
(See pages 15, 16, 37, and Plate 53, R).

AJANTÂ.

CAVE XVII.

66. WALL-PAINTING, J.

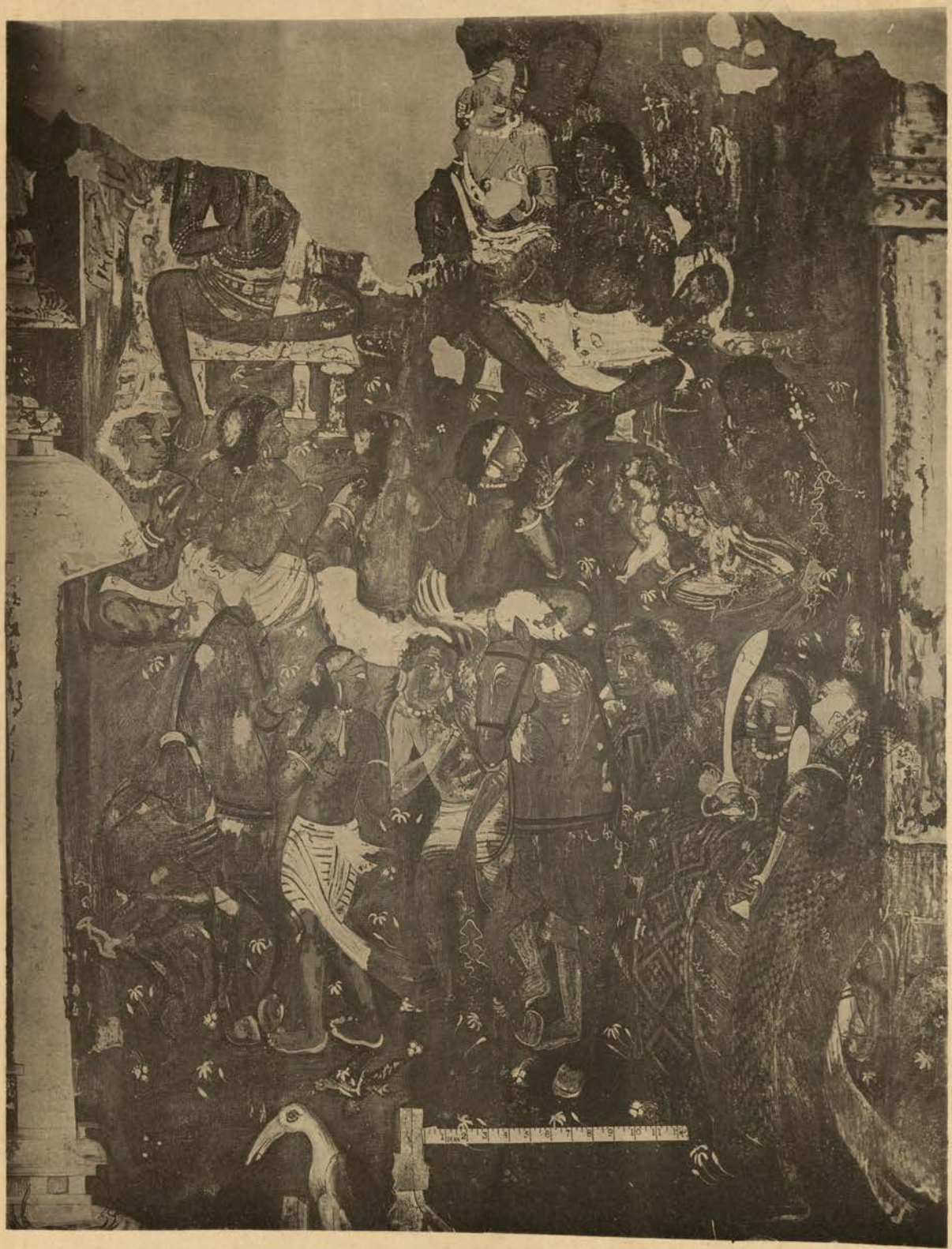
(See page 37, and Plate 53, J).



AJANTÂ.
CAVE XVII.

67. WALL-PAINTING, P.

(See pages 13, 37, and Plate 53, P).



68. WALL-PAINTING, P.

(See page 38, and Plate 53, P).

AJANTÂ.

CAVE XVII.

69. WALL-PAINTING, P.

(See pages 15, 38, and Plate 53, P).

70. WALL-PAINTING, P.

(See page 38, and Plate 53, P).

AJANTÂ.

CAVE XVII.

71. WALL-PAINTING, P.

(See pages 11, 16, 38, and Plate 53, P).

AJANTÂ.

CAVE XVII.

72. WALL-PAINTING, P.

(See pages 17, 38, and Plate 53, P).

73. WALL-PAINTING, P.

(See pages 11, 15, 38, and Plate 53, P).

74. WALL-PAINTING, P.

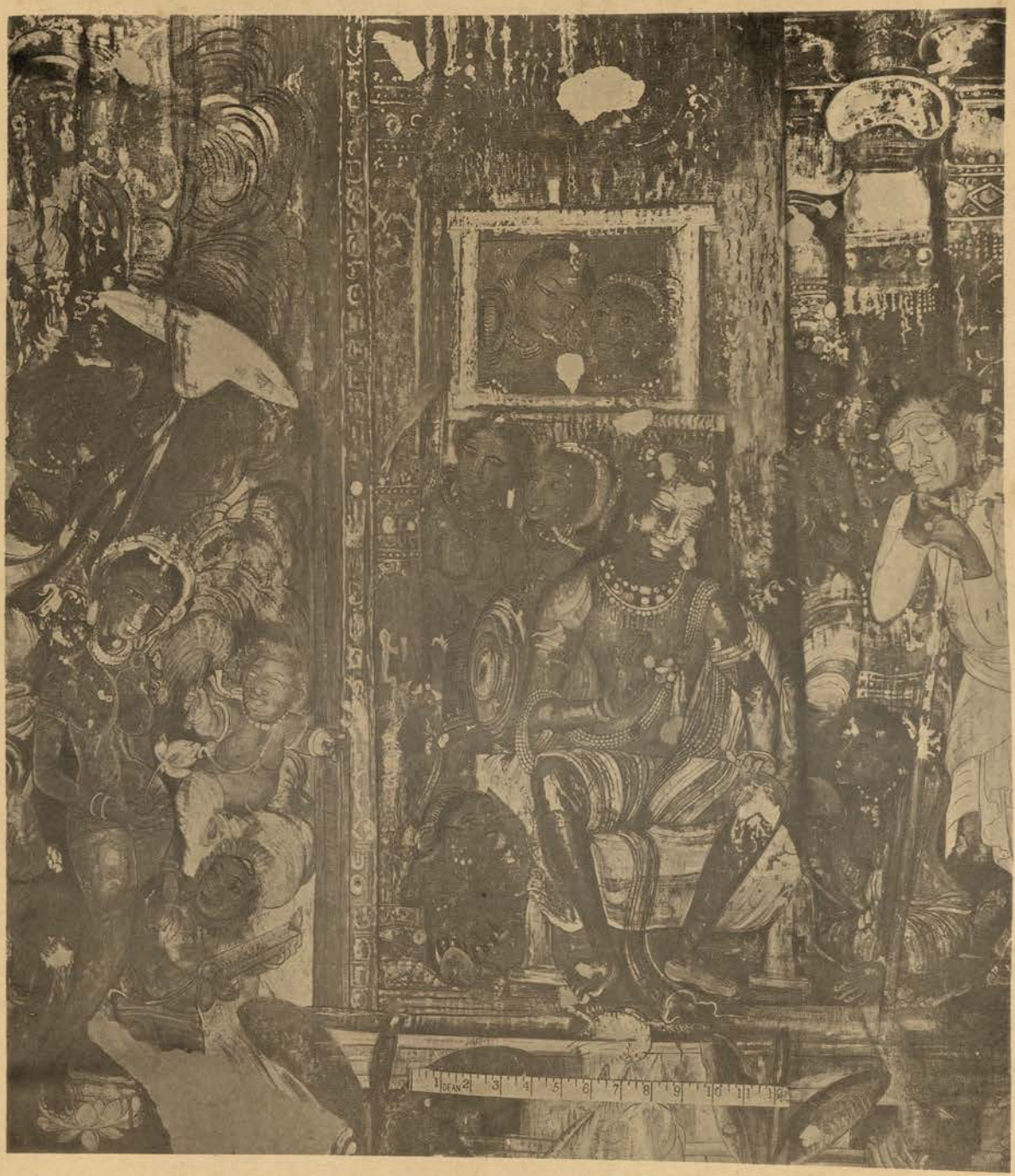
(See pages 10, 38, and Plate 53, P).

75. WALL-PAINTING, P.

(See pages 16, 38, and Plate 53, P).

AJANTÂ.

CAVE XVII.

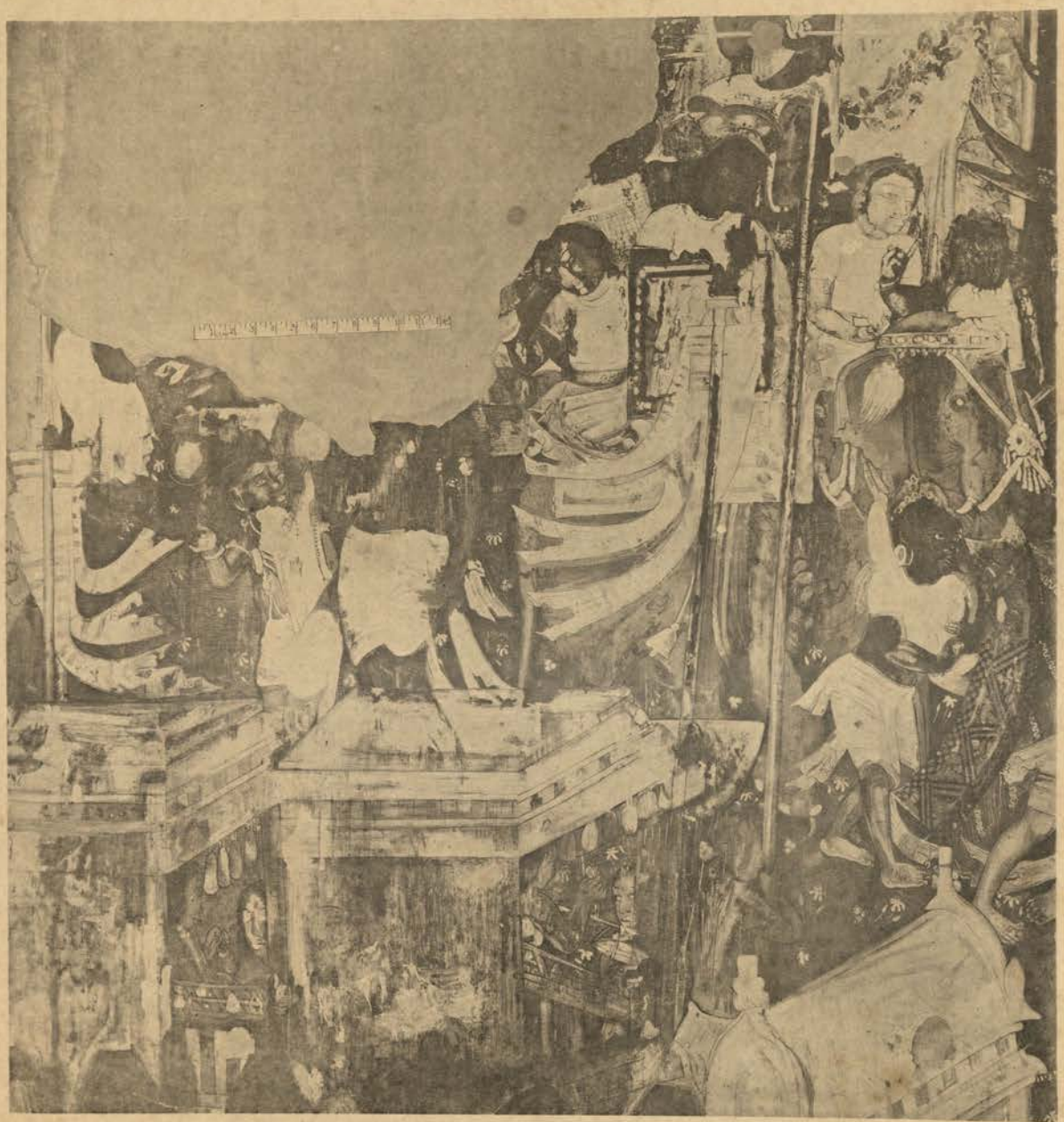


76. WALL-PAINTING, P.

(See pages 15, 16, 38, and Plate 53, P).

77. WALL-PAINTING, P.

(See page 38, and Plate 53, P).



78. WALL-PAINTING, P.

(See pages 38, 39, and Plate 53, P).

AJANTÂ.

CAVE XVII.

79. WALL-PAINTING, P.

(See pages 10, 14, 16, 38, 39, and Plate 53, P).

AJANTÂ.

CAVE XVII.

80. WALL-PAINTING, Q.

(See pages 15, 39, and Plate 53, Q).

AJANTÂ.

CAVE XVII.

81. WALL-PAINTING, Q.

(See page 39, and Plate 53, Q).

AJANTÂ.

CAVE XVII.

82. WALL-PAINTING ILLUSTRATING THE SHIVI-JÂTAKA. Q^2.

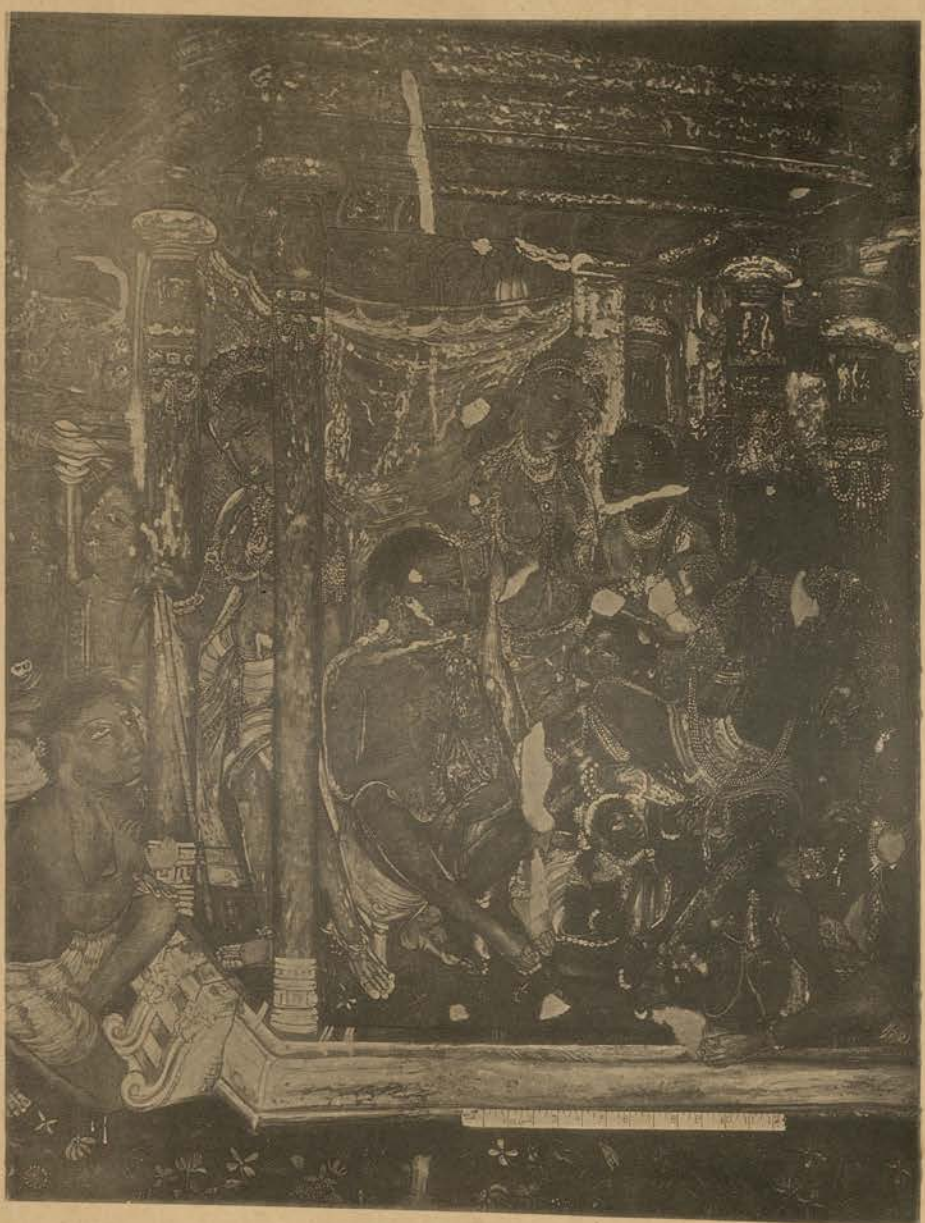
(See pages 16, 31, 39, and Plate 53, Q^2).

83. WALL-PAINTING, T.

(See pages 10, 12, 13, 15, 39, and Plate 53, T).

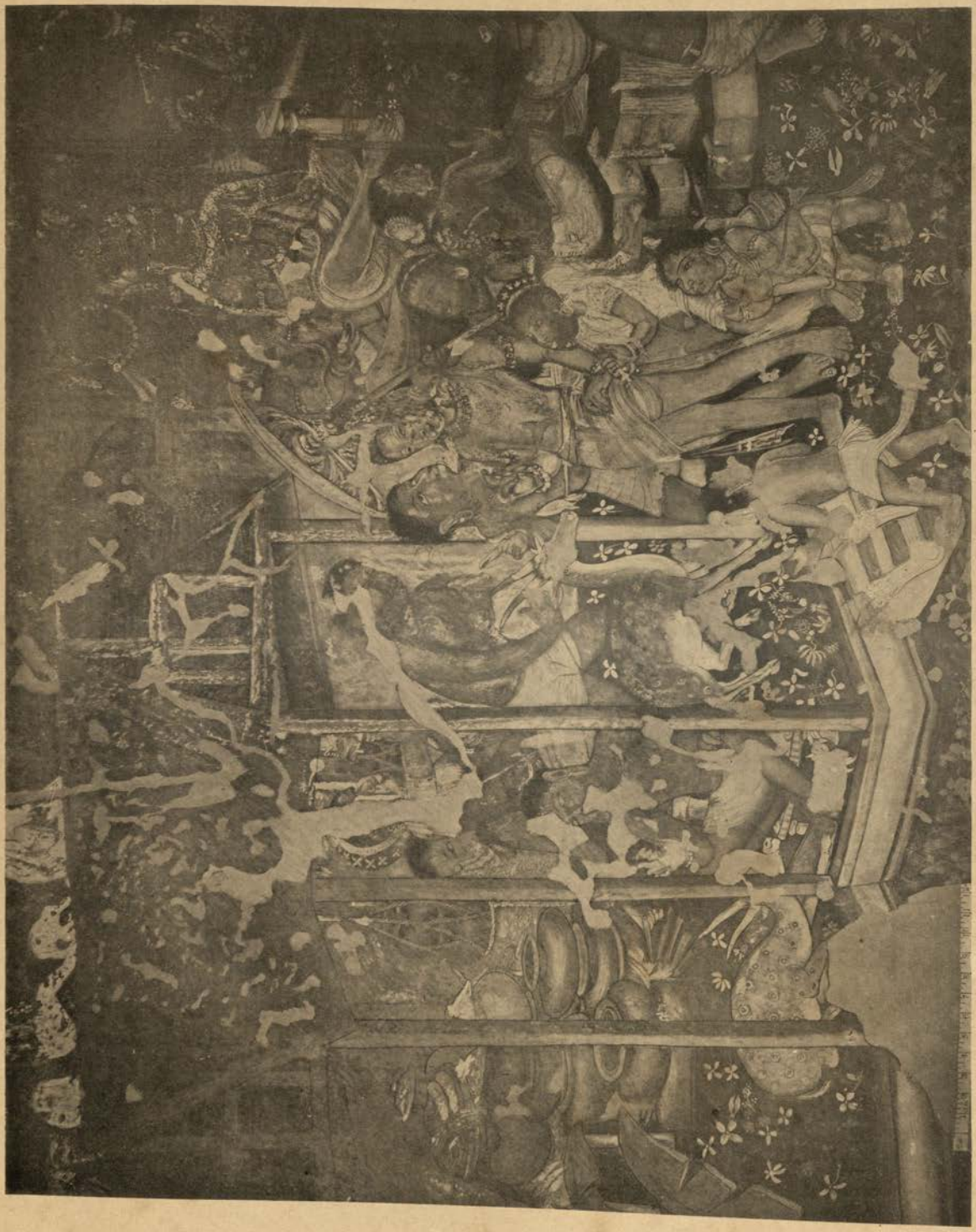
AJANTÂ.

CAVE XVII.



84. WALL-PAINTING, V.

(See page 39, and Plate 53, V).



85. WALL-PAINTING, V.

(See pages 10, 12, 16, 39, and Plate 53, V.).

AJANTÂ.

CAVE XVII.

86. WALL-PAINTING, V.

(See pages 12, 13, 39, and Plate 53, V).

87. WALL-PAINTING, V¹.

(See pages 12, 39; and Plate 53, VI).

88. PAINTING FROM PILASTER, l.

(See pages 16, 39, and Plate 53, l).

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CAVE XIX.

89. PAINTED FIGURES OF BUDDHA, A.

(See pages 9, 10, 40, and Plate 150, A).

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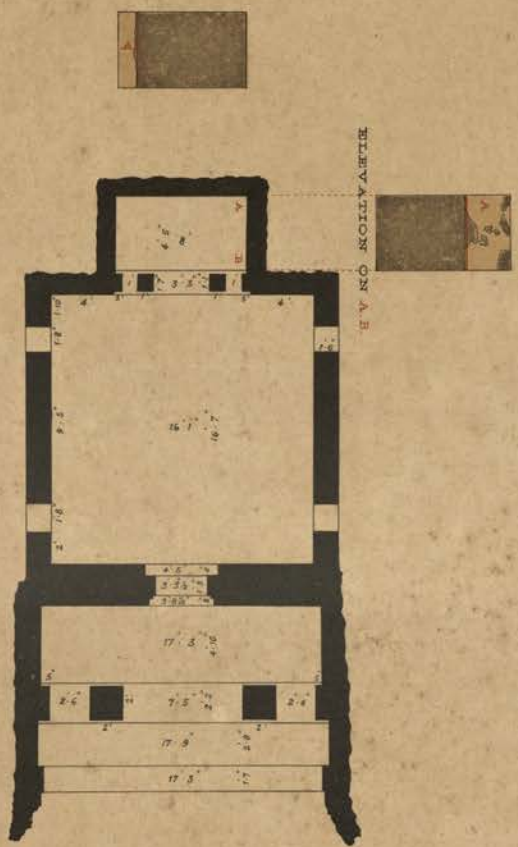
CAVE XXII.

PLAN OF CEILING OF THE SANCTUARY.



Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 30 40 feet.

90. PLAN.

John Ruskin

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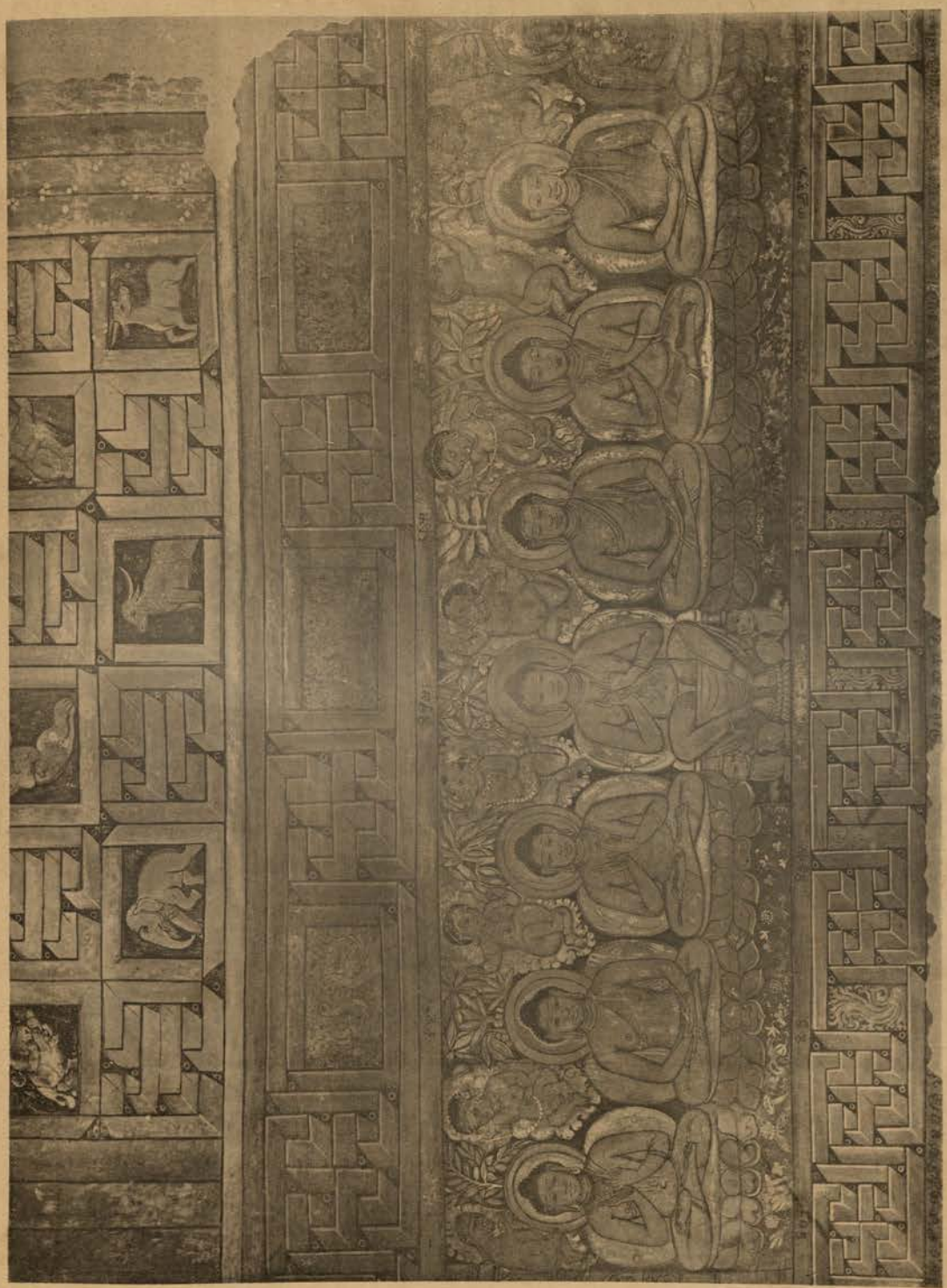
CAVE XXII.



91. PAINTED FIGURES OF THE EIGHT BUDDHAS, A.

(See pages 10, 40, and Plate 90, A).

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